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Cigarette Puffs.

The rehearsals for Coney Island at the Union Square Theatre are getting on admirably. The sand fleas and mosquitos are well trained, and will give an air of realism to the performance quite in harmony with the season. The big bugs at the Oriental are also very true to nature and bite freely, and the admirals and commodores at the Iron Pier will be represented by a choice corps of supers educated on the Saxe-meiningen and Michael Strogoff plan, and clad in gorgeous panople of blue and gold most glorious to see. Field-Marshal Sir Patricius Gilmore, K. S. R. A. M., will be on hand with all his medals on his manly bosom, and wielding his formidable club or Sprig of Shelalah, wherewith he beats the time into the thick Teutonic heads of his bandsmen.

There's a heap of trouble in The World again, and there is going to be more if the Philadelphia pirates persist in their purpose of playing the piece so called. How is that for alliteration? It is about time that this proprietary right dodge was definitely determined. Of course the thing itself is manifestly absurd. If no copyright exist in a play because it has first been produced in a foreign land, and that is the law, "Thyself shall see the act," then the mere buying of a manuscript cannot create it. It may be felony to steal that identical MS., but it cannot be felony to purchase another in the foreign country and to use it as much as you please. All the Justice Shallows in the world cannot alter that, and the so-called "proprietary right" is nothing but a little game of bluff played like many other dramatic games after the French manner.

A smart young manager was busily reading over his lists of engagements for the coming season. His father, a shrewd man of business, heard the names of the various places and remarked: "I say, my boy, don't you think you have got too many villages and too few large cities on your route?" "Well," exclaimed the adolescent impressario, "I must get dates somewhere, old man." "Yes," responded the pater, "but you want some figs as well."

Times are vastly improved for the show-folk. Formerly actors had to sue managers for their salaries; now managers have to sue, and humbly too, actors for their assistance.

Sara Bernhardt is to be elevated to the ranks of the nobility alongside of the Baroness Burdette Coutts, Sir Arthur Guinness, King Edward VI, and other celebrated benefactors of the church, in grateful recognition of her aid in restoring the ruined Abbey.

The Manhattan Opera House is a model temple of the drama. It combines a candid simplicity of detail and a refreshing community of feeling with the audience that we have never before seen equaled save in the truly democratic atmosphere of a London "penny gaff." The brawny young women and the undersized consumptive young men that compose the company are of the usual type of mental imbecility generally met with where theatrical amateurs do congregate. Why do large-boned girls and small-boned boys affect the mimic art, by the way? The usual little lad with the small features and huge gray wig plays the "*peres nobles*," or first old men, the ancient party in wrinkles and false teeth indulges in the gushing "*ingenues*." The stout man with the "gin and fog" voice and stomach imperfectly restrained by a belt makes night hideous with his howlings in the leading part, the dry-goods clerk with a curl "in the werry middle of his forehead," and a suit of white cotton drilling, like a waiter, airs his many graces as the juvenile lover. Between the acts a lady leaves her seat in the parquet, and gracefully gliding to the piano plays, and very well too, a variety of waltzes, pot-pourris and other delectable dalliances. The piano-player is really first-rate, and quite astounds one by its utter incongruity with the surroundings. To all who like the drama "straight without sugar" we advise a visit to the Manhattan Opera House.

We are, as a nation, famous for euphuistic improvements (?) in our mother tongue. "Welsh rabbits" are idealized as "Rarebits;" "Hell Gate" is sanctified into "Hurlgate," and various other changes for the better—or worse—are daily introduced. Now we propose, having before our eyes the staple productions of that strip of sand heretofore called by the vulgar name of Coney Island, to beautify that paradise of clams, cads and cornet players by calling it "Cornet Island." The particular cornet that the island will be named after, in fact, the godfather cornet, is, of course, the cornet in C (sea).

A novel and very pretty effect will, we are given to understand, be introduced next season at Wallack's new theatre. The musicians are to be hung up in a gilded cage in the place where the chandelier used to be. A neat and becoming uniform of chrome yellow will be worn by the members of the band. Pretty cut-glass dishes filled with lager and pretzels will be fixed on the sides, and the whole will represent a cage of canaries in full song. A large supply of Moss will make things comfortable for the feathered fiddlers.

We noticed lately a statement in a contemporary that Mr. Stevens, the great Unknown and Passion's Slave, gave, as a reason for his anxiety to lay up treasures on earth, notwithstanding the ravages of the moth and the corruption of the rust, that "He did not want to be a toothless old prompter at 50 years of age." This was quoted as a very witty saying, and doubtless so it was, of the kind called by Scotchmen "Dry wet;" but, alas! it is not original. The same reason was alleged by the elder Wallack—he of the "Gentle Zitella," father of Lester—at a dinner of the St. George's Society in 1852, as a reason for firing John Brougham out of the theatre on the corner of Broome street and Broadway and opening it himself.

It is curious to note how the prurient press tries to cast ridicule on the Mallorys' attempt to run a decent theatre. "Holy Mallory" is the least offensive of the epithets hurled at them. Now, we don't suppose in the least that the Mallorys are any better than other good men, but surely the stage, like the streets, will be none the worse for cleansing. Surely it is well to make the theatre a "*Domum Aureum*" and not a "*Refugium peccatorum*." If there be a theatre to which a woman, perhaps overly sensitive, can go without having her prejudices offended by the gags of some "low" comedian, is it not creditable to the town? But there are some whom cleanliness offends and decency disgusts.

We have been out of town! Everybody told us that we ought to go out of town. In fact, going out of town was the right thing to do, and even as the hawk follows the ortolan from the reeds of Jersey to the rice of Carolina, so, our natural prey, the actor, being out of town and none left to mangle and devour, we went out of town after him. We are burnt to a crisp. We are mosquito-bitten to the semblance of variola in its most virulent form. Our digestive apparatus is irretrievably disorganized and our vision impaired by reason of dust and dazzlement. We are in town again. Thank Heaven!

"La Belle Russe."

Since the production of this new piece at Baldwin's Theatre, San Francisco, and its unequivocal success in that city, much has been said hereabouts concerning its paternity. It is said to resemble Forget-Me-Not and Two Nights in Rome—so much so that the author, David Belasco, is accused of having pilfered it from either one or the other. *Per contra*, letters from San Francisco state that both Forget-Me-Not and Two Nights in Rome were cribbed from La Belle Russe. Hardly probable, when the latter is supposed to be a bantling, while the others reached a state of adolescence some time ago, particularly the first named. The settled opinion seems to be that both Two Nights in Rome and La Belle Russe are pronouncedly copies of Forget-Me-Not, and some venture that neither Mr. Gunter nor Mr. Belasco, if placed on the stand, could swear otherwise. Three pieces cannot be so identical in plot, incident and action, as are these, unless one was taken from the other. Authors may have some ideas in common concerning a play, but it is beyond human probability that, without the knowledge of the other, or without an interchange of views concerning the construction *in extenso*, a similarity can exist in so many essentials, or that the same theme can characterize three pieces from beginning to end. It may safely be concluded that Merivale's Forget-Me-Not is the original, and that all other pieces bearing a similarity are copies—and this is the general belief.

—A musical prodigy has developed in this city who should certainly rank as one of the wonders of the day. It is in the person of Ernest H. Schelling, a babe almost, for he is not yet six years old. By invitation we witnessed his marvelous manipulation of the piano at Steinway Hall. The little fellow mounted the stool, which was almost as tall as himself, and, without the least ceremony, played, with proper phrasing, correct time, and delicate fingering, several difficult pieces. He used no notes, and while playing his mind seemed to be entirely away from his work, for he would turn his head, talk to those about him, laugh, make faces at himself in the polished front of the piano, and cut up all sorts of capers. When he came to staccato passages, it seemed as if the power of his whole small frame was concentrated in his little arms, and, while his playing was earnest, his manner was indifferent, which was all the more perplexing to those present. It is the intention of his father, Felix Schelling, to give a series of concerts the present season, and the little wonder will probably appear at Tammany Hall during the winter.

Not a Doubt of It.

MANAGER (To bad actor applying for engagement): Yes, but—"

BAD ACTOR: I will acknowledge, sir, that—hem—appearances are against me, but—er—I assure you, sir, I am a very fine actor, sir—hem—one of the *very* old school!

Professional Doings.

—Rehearsals for Rooms for Rent begin at the Bijou to-day.

—Marie Wainwright and Louis James are luxuriating at Nahant, Mass.

—Sol Smith Russell opens his season at Grand Rapids, Mich., August 23.

—John Howson goes to the Haymarket, London, next Monday, for the season.

—Daly's Theatre will open on Tuesday next, instead of Monday, as announced.

—Last Saturday was a good day for the theatres, and they were crowded at night.

—Marion Singer, of Rice's combination, will shortly become Mrs. Charles B. Atwood.

—Tony Denier's company begin rehearsals at Lafayette, Ind., on the 25th inst. See card.

—Katie Mayhew has been engaged for one of our city theatres. She is a popular soubrette.

—Blanche Roosevelt, upon her arrival from England, will concertize at the watering places.

—Henry Pettit, one of the authors of The World, will accompany the Hanlon-Lees to this country.

—Frank Aiken is organizing a company in Chicago to support Genevieve Rogers next season.

—Rose Goodall left for Chicago on Saturday last, where she will remain until the season commences.

—Herrmann has engaged Ariel, the flying queen, to do the atmospheric business with his entertainments.

—C. L. Davis, the great advertiser, is busy conceiving new designs for the Alvin Joslin combination.

—Frank L. Goodwin has bought the right to produce a new drama by Frederick Grain, entitled A Daughter's Fate.

—John Templeton is having a $2500 set of Mascotte costumes made from designs brought over from Paris.

—Fred Mower has played Uncle Tom nearly twelve hundred times. He ought to be up in the part by this time.

—The one hundredth performance of The Mascotte at the Bijou Opera House will be celebrated to-morrow evening.

—Ada Cavendish will make her re-entre on the London boards in the late Tom Taylor's play of Plot and Passion.

—Louis Harrison has been visiting the oleaginous Mestayer at Newcastle, N. H., and comparing last season's notes.

—Haverly's Fourteenth Street Theatre will close next Saturday evening for two weeks, then reopen with the Strategists.

—Miss Victory Creese, recently with John T. Raymond, has been very ill since her return from California, but is now convalescing.

—Wilkins D. Fisher, last season with Janauschek, has been engaged for the comedy business with Henrietta Vaders by Matt Canning.

—Agnes Hallock and Myron Calice, of the Fun on the Bristol party, have been engaged as members of the Emelie Melville Comic Opera company.

—It has now been definitely settled that Charles Wyndham's English Comedy Company will play at the Park Theatre, this city, during the Fall.

—It is Selina Dolaro, and not Elma Dolaro, who is engaged at the Bijou next season, as stated by several papers. The latter lady is yet disengaged.

—William West, of B. W., P. and W.'s minstrels, has been ill and confined to his room at the Westminster hotel for several days. He is now convalescent.

—A company called the F. K. Wallace combination has been playing M'liss in the Northwest. Knives and bludgeons! Where's Bob Fulford and John McDonough.

—Bella Pateman, a well-known leading actress, and Robert Pateman, one of the finest character actors on the stage, will support Edwin Booth in his American tour.

—C. J. Whitney has issued some fine lithographic work for his Felicia combination. A full-length portrait of Rose Eytinge in the title role is a meritorious piece of etching.

—George W. Heath, late manager of Music Hall, Lynn, Mass., has written a vaudeville called The Camp Fire, with which he will take the road about the first of next month.

—Rossi wants to import his own Juliet, and Katherine Rogers, who has been engaged for leading business with him, demurs. Consequently there is a hitch in the signing of the contract.

—Sara Jewett, having declined to go West, Maude Harrison will play her characters with the Union Square company during the Chicago engagement, which begins on the 23d instant.

—Barlow, Wilson, Primrose and West's Minstrels open at Elmira, N. Y., August 16. About forty five people will constitute the company. Schoolcraft and Coes are with this organization.

—H. T. Cardoza, baritone, A. L. Cardoza, basso, and Monte Walker, tenor, now at Richmond, Va., have been engaged by John A. McCaull, of the Bijou, for this season, to sing in comic opera.

—One of the busiest places in New York just now, is the Union Square Theatre, where Jim Collier is preparing for his season, and hardly has time to say "good morning" to his friends.

—The Mascotte season will close at the Bijou on the 13th, when Rooms for Rent will occupy the boards for a brief period. The Mascotte will then be reproduced, with Selina Dolaro as Bettino.

—Several new and important changes will be made in Willie Edouin's Sparks Company for this season. J. J. McNally has written a new play which is not yet named. It will be produced in New Orleans.

—Charles B. Welles, formerly of the California Theatre, has been engaged for leading juvenile business at the Chestnut Street Theatre, Philadelphia. Mr. Welles is a careful actor, and will become a favorite.

—The Florence Gillette combination will include W. N. Griffith, W. H. Hastings, H. Gibson, George Griffith, R. H. Duston, Cassie Troy, Mary Richardson and Mary Breyer. Thomas Warhurst is business manager.

—Henry E. Abbey sailed from England on the Gallia last Saturday. He has contracted for a comedy written for Sothern by Gilbert, entitled Foggarty's Fairy. He has also engaged Christine Nilsson for the season of 1882.

—Negotiations for advance press work are pending between W. H. Gillette, of the Madison Square Theatre, and Frank Carlos, whose past experience in Boston and the New England circuit is ample evidence of his ability.

—Professionals are beginning to congregate in great numbers about the Square, and are daily arriving from the various watering places. Rehearsals for the coming season are being announced, which cause the influx.

—A private dispatch from Amory Sullivan states that he has secured a lease of Baldwin's Theatre, San Francisco, for two years, commencing August 29. Report says that Sullivan is backed by a well-known Frisco millionaire.

—Miss Helen Florence is now traveling with the Hasenwinkle dramatic company through the Territories. They arrive at Helena this week. This lady is meeting with much success in the different parts assumed by her.

—Mr. Harry C. Ferren, manager of the Dellinger Opera House, Batavia, N. Y., writes: "I am greatly pleased with your paper, and wish you immense success. Your 'Dates ahead' is a column of much importance to local managers."

—There are five theatres running continuously in Sidney, with only a population of 200,000. Five in Melbourne, with two or three variety shows. The population of the latter city is 285,000. The past has been a prosperous season with all.

—Willie Edouin made a flying trip to this city last week, and returned to Boston Saturday night. His most intimate friends failed to recognize him on account of a five weeks hirsute adornment over his face. Willie will rusticate for some weeks yet.

—Henrietta Vaders opens in Chicago on the 29th, under the management of Matt Canning. Her repertoire embraces such pieces as East Lynne, Camille, and the legitimate. Mr. Canning has confidence that his star will make a sensation this season.

—John S. Clarke is now playing a round of his comedy impersonations at the Haymarket, London. It will be his farewell engagement in England for the present, as he proposes to return to his own country, and labor professionally here for the next two or three years.

—The Georgia Minstrels, under the management of D. Heyman, sixty people, played a good season in Melbourne for eight weeks, after which they formed a commonwealth company and went to Sidney, where, at last accounts, they played five weeks and are still playing to large business.

—Robert Fraser is endeavoring to get up a dramatic performance at Asbury Park. Annie Graham, James Hardie and others have been asked to volunteer. When people go to the seashore they want air and room. What possible attraction has a cooped up, overheated dining-hall for such?

—B. R. Graham, of the Boston Museum, will be a member of Steele Mackaye's company, and E. G. Spangler joins the Chestnut Street Theatre, Philadelphia.

—Charles Smith, of Elmira, has bought from Augusta Daly the right to produce Needles and Pins this season. He will start out the latter part of this month.

—Florence Kellogg, a well-known California actress, opens at the Manhattan Opera House, corner of Eighth avenue and Fifty-fifth street, on Monday evening next, in The Gypsy's Vow, which has been adapted for her. She will be supported by a select company.

—Jennie Yeamans has been confined to her bed by severe illness the past week, but has sufficiently recovered to be about again. She has been compelled to forego her starring venture this season, but will branch out next season in her new play, Popsy, and two others being written for her by the same author.

—Ocean Spray, near Winthrop, Mass., is fast becoming an actor's colony. Nat Goodwin has purchased a handsome cottage there, and with his wife, Eliza Weathersby, are passing a pleasant Summer. Among the other professionals Summering there are Kate Ryan, James Nolan, James B. Mason, of the Boston Museum, and Emie Weathersby.

—Charles Sotheran, a journalist well known to dramatic people, who is a thirty-third degree mason, was recently unanimously elected, and by acclamation, Illustrious Grand Master of Ceremonies of the New York Consistory of Ancient and Accepted Scottish Rite Masons, under the auspices of the Cerneau Supreme Grand Council of the United States.

—Mr. Gunter's new comedy, After th Opera, to be brought out at the Boston Park Theatre, August 22, is said to be a capital comedy by those who have heard it read, and every member of the cast expresses himself highly delighted and particularly suited with his individual character. The company is an excellent one and is well-calculated to make a success of almost anything.

—William Horace Lingard sends us the following complete list of the people engaged for his Stolen Kisses company: Charles Overton, Frank Lawton, Edwin Powell, Harold Warren, Owen Westford, James Dewer, Fred Walton, Adelaide Hunt, Lottie Wade, Hattie Richmond, Clara Fowler, Eliza Le Brun and Dickie Lingard. Mr. Lingard himself will head the merry combination.

—George Darrell, the Australian actor-author, has been engaged for leading business with Fanny Davenport, and not for juveniles, as has been erroneously stated. Mr. Darrell is an actor of much ability, and we are certain will achieve distinction in his new field. The following season he will star in his own pieces, which have been pronounced meritorious by the Californian and Australian press.

—The Union Square Theatre, having undergone a thorough transmogrification, will open on Monday evening with the new piece Coney Island. A few weeks since we mentioned in detail the alterations being made, and now that they are nearly completed, the theatre presents a far different and more cosy appearance. The prevailing tint will be a bright magenta. The front entrance has been enlarged, and is now capable of accommodating large crowds comfortably. The carpenters, scene painters, masons, property men, etc., are hard at work, and by Saturday the house will be ready for occupation.

—Hotel keepers have a reprehensible habit of pasting their labels all over the trunks of professionals as advertisements for their houses. Last season, while Denman Thompson was playing in the West he stopped at a prominent hotel, and his trunks were not in the lobby ten minutes before they were spotted with these business emblems. When he discovered it he walked up to the hotel keeper, and, in his cool, Uncle Josh fashion, said: "Look here, my friend, if them thar labels ain't washed off them thar trunks right off I'll spot every darned piece of furniture in your hotel with my posters!" It is needless to say the labels disappeared forthwith.

—That divine little genii, Cupid—that plump-checked, rosy boy, who broke the thunderbolts of Zeus; who, arrayed in the lion skin of Heracles, defied the lance of Ares; who rode on a lion and tamed the beast by the strains of his lyre, and played the mischief generally with other heathen deities—penetrated the attic-window of E. M. Gotthold, the bloviating expert of B., W., P. and W.'s Minstrels, and sunk his shaft so deep into his heart, and so poisoned his nature against every other existing female but Miss Jennie Gilbert, that he was compelled to take her to church at Orange, N. J., on Monday last, and get her to extract it, which operation was successfully performed at 11 o'clock, the patient bearing the shock with remarkable fortitude. Having corralled the amiable Jennie for life, the garrulous manager now dwelleth upon

"A perpetual feast of nectared sweets,
Where no crude surfeit reins."

Mr. and Mrs. Gotthold will travel together for a few weeks—just long enough for the honeymoon to grow monotonous—then she will take her place as leading lady in Buffalo Bill's company.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

BENNETT & GARDNER'S MERRIEMAKERS: Constantine, Mich., Sept. 8; Elkhart, Ind., 9; South Bend, 10; LaPorte, 11, 12.

CHARLOTTE THOMPSON: San Francisco, 8, week.

COLVILLE'S WORLD CO.: Chicago, 1, two weeks.

FORBES' DRAMATIC CO.: Chicago, 1, two weeks.

HARRY WEBBER: Chicago, 15, week.

HAVERLY'S EUROPEAN MASTODON MINSTRELS: San Francisco, 1, four weeks.

HAVERLY'S NEW MASTODON MINSTRELS: Ottawa, 9, 10; Montreal, 11, 12, 13.

HAVERLY'S WIDOW BEDOTT CO.: (Charles B. Bishop.) Eureka, 5, 6; Ogden, 8; Laramie, 10; Cheyenne, 11; Fort Collins, Col., 12; Boulder, 13; Colorado Springs, 15, 16; Pueblo, 17; Leadville, 18, 19, 20; Denver, 22, 23, 24; Georgetown, 25; Central City, 26; Golden, 27; Columbus, Neb., 29; Fremont, 30; Omaha, 31; Lincoln, Sep. 1, 2; Council Bluffs, 3; Des Moines, 5; Rock Island, Ill., 6; Joliet, 7; thence Indiana circuit.

HOOLEY'S MINSTRELS: St. Paul, Minn., 1, two weeks.

MADISON SQUARE THEATRE CO. Hazel Kirke—Leadville, 1, one week.

MAHN'S COMIC OPERA CO.: Boston, 1, two weeks.

RICE-GOODWIN COMIC OPERA CO.: Boston, Mass., 1, four weeks.

RICE AND CARTE'S BILLEE TAYLOR: Boston, Mass., 1, six weeks.

TONY PASTOR'S TRAVELING CO.: Boston, Mass., 1, one week.

WILBUR COMIC OPERA CO.: Now at Bijou Opera House, New York City.

BOSTON.

Boston Museum: Cinderella at School was withdrawn after the performance Wednesday evening, and though the production was a financial success it certainly was not an artistic one. On Thursday evening Audran's popular opera, The Mascotte, was presented before a crowded house, and proved to be a very enjoyable entertainment. As presented by the Rice Goodwin company, it came nearer burlesque than any former presentation of that opera in this city, but as the immense audience was present for the purpose of being amused, many of the inconsistencies were overlooked and the absurdities greeted with laughter and applause. Miss Catherine Lewis appeared to great advantage as Bettina, singing the music with much expression and finish. N. C. Goodwin appeared as Lorenzo, and was irresistibly funny. Mr. Goodwin does not pretend to be a vocalist, and as he could not do justice to the music, he attempted to make up for his shortcoming by making the character as extravagant and amusing as he possibly could. In this he was very successful, as was attested by the applause and laughter of the audience, and he also deserves praise for his "make-up" in the last act, but there I must stop. Mr. Goodwin goes too far; he seems to forget that every character in which he appears is not a burlesque character, and generally fails to sink himself into the role he impersonates, but usually appears as Nat Goodwin in a different costume. Some idea of the manner in which he burlesques the character can be had when it is known that he introduces a burlesque dance, and gives a number of imitations of well-known actors. W. J. Lemoyne appears as Rocco, and though he took advantage of all opportunities, yet he is out of place in characters of this kind. J. B. Mason, as Pippo a character in which he appeared earlier in the season, met with much favor, singing the music in a pleasing manner. I imagine Mr. Mason would meet with much success did he adopt this line altogether. Sadie Martinot renewed her former success as Fiametta, and Mr. Nolan made quite a bit as the Physician. Belle Archer appeared very attractive as Frederick, though her voice is too light for the music of the role. The Mascotte was placed upon the stage in a most praiseworthy manner, and will probably be continued until the opening of the regular season, which occurs August 22. The company engaged for the dramatic season embraces some very good names, and includes Charles Barron, William Warren, George W. Wilson, J. S. Haworth, J. B. Mason, Alfred Hudson, J. Burrows, J. Nolan and Annie Clarke, Mrs. J. R. Vincent, Fanny Morant, Sadie Martinot, Norah Bartlett, Kate Ryan and others.

Forest Garden: Babes in the Wood, the success of the season, still continues to attract large numbers and will be continued the first three nights of the week. On Wednesday evening Henry E. Dixey will have a benefit, when, in connection with The Babes in the Wood, a scene from Horrors will be presented with the beneficiary as Rajah. Thursday evening Reconstructed H. M. S. Pinafore will be offered with the members of the burlesque company in the principal characters. Saturday evening R. H. M. S. P. and other attractions for the benefit of Pauline Markham.

Oakland Garden: The second week of Barry and Fay's Comedy company was a repetition of the first in regard to the success of the entertainment and crowded houses. The olio differed from that offered the first week, but gave general satisfaction, and that amusing absurdity, Muldoon's Picnic, which closed each entertainment, proved decidedly amusing to the audience. This week the Grayson Opera company plays a return engagement in The Mascotte. This company has done much to bring this opera into prominence, and produces it in a manner in every way meritorious. Next week the Corinne Merriemakers in Olivette, The Magic Slipper and Pinafore.

Halleck's Alhambra: Tony Pastor and his company appeared at this theatre and attracted large audiences. The company and programme were both excellent, and met with appreciation. Tony Pastor, Ferguson and Mack, Ella Wesner and Lizzie Simms each received a large number of encores, and were compelled to appear many times. The company remains one week longer, presenting a new programme, producing among other attractions the burlesque, Fun on the Stage. Next week Maggie Weston's Great Specialty company.

Boylston Museum: Jerry Cohan, supported by Helen F. Cohan, will appear in a romantic drama, entitled Thoroughbred, or the Owls of New York. The entertainment begins every evening with the "beautiful female minstrels," followed by a variety olio introducing the Snow Brothers, Al Decker and others. The theatres still remain closed, but in about three weeks some of them will open their doors.

Items: Joseph Millmore is at work on a bust for Sadie Martinot.—John Stetson has been in New York during the past week attending to Booth's Theatre.—Fanny Brown will probably be a member of Tony Pastor's new theatre next season.—Aldrich and Parsloe will appear at the Globe Theatre Sept. 19.

CHICAGO.

McVicker's (J. H. McVicker, manager): A very large audience packed the house at the opening of 28th. Every seat was occupied, and the standing room was crowded. No finer assemblage ever graced this time-honored and popular theatre. The World was presented in a manner that filled all promises made in the announcements. The mechanical parts worked admirably for a first night. In fact everything worked without making any tedious delays. The scene effects are excellent, and the painting by Malinsha and Rogers has been beautifully executed. The endless waste of waters, and the frail raft tossed about upon the restless waves are represented with a wonderful and chilling realism. Having passed two years of my life upon the ocean, I can see it with a sailor's eye, and must admit that I never expected to see anything upon the stage so faithfully realistic. The insane asylum, with its revolving change to a wooded river, is neatly done, and the elevator at the hotel is mechanically perfect. The audience gave approving applause to the various settings and effects. The opening was a success, and quite a run may be expected. Much applause was given to Harry Crisp, Roland Reed, Tiny Hilliker and Hetty Tracy. The cast is as follows:

Sir Clement Huntingford.....Harry Crisp
Harry Huntingford.....George Morton
Mo Jewell.....Roland Reed
Martin Bashford.....M. J. Jordon
Blackstone, an agent.....George W. Conway
Lumley, a London lawyer.....R. G. Wilson
Owen, a diamond-seeker.....Wm. J. Leonard
Ned, his son.....Miss Tiny Hilliker
Dr. Wyndham, } Mad-house { ..Geo. D. Brown
Dr. Hawkins, } Doctors, { ....A. B. Wilson
Locksley, { Keepers of the { ...W. H. Collings
Rushton, { lunatic asylum { ..C. H. McDonald
Lawrence, Lumley's clerk.....Jerry Lant
Captain Pearson, of the Lily of the Valley.....W. H Pond
Marshall, Blackstone's clerk.....Wm. Powell
Joe, Jewell's office boy.....J. C. Carson
Commissioner in Lunacy.....Robt. Brower
Detective.....Thomas Holland
Mabel Huntingford, Harry's wife .....Miss Adelaide Cherie
Mary Blythe, a governess..Miss Hetty Tracy

Hooley's (R. M. Hooley, manager): Saratoga has continued to good attendance. The Danicheffs will hold the boards the coming week.

Grand Opera House (J. A. Hamlin, manager): This elegant and comfortable theatre has been crowded the entire week with well-pleased audiences. The Octoroon has been presented in a commendable manner. E. J. Buckley was good as Jacob McClosky, and the Salem Scudder of Harry Phillips was clever. Mrs. Bates appeared as Zoe, and Dickie Lingard was well fitted for the character of Paul. After quite a long absence from the city, George Reynolds reappeared, and assumed the role of Pete, with songs and dances. The cast was well filled. The management gave what they termed Summer prices for the week—25, 35 and 50 cents—and the cash account in the box certifies to the wisdom of the movement. Hidden Hand at same prices August 1. The Acme Opera company will commence an engagement 8th with The Mascotte.

Olympic (Z. W. Sprague, manager): The old play of Uncle Tom's Cabin, with a very ordinary collection of players, has been the order of this house. The public always expect a certain degree of embellishment and coloring in theatrical advertising, but managers ought to approximate as nearly as possible to their promises. The heralded gorgeous scenery, Siberian blood-hounds, and trick donkeys have been invisible. True, there was an insignificant and idiotic donkey which had to be hauled about the stage in a most awkward manner. The dogs were accounted for as being detained at Elkhart, Ind., sick with the distemper, which may or may not be true. At best, the whole business is unfulfilled promises. The attendance has been medium only. The play will be kept on next week. The Forbes Dramatic Company commence their regular season August 8, in Black Diamonds. Judging from the present week's show it will be poor indeed.

Exposition Hall (Milward Adams, manager): The Thomas concerts continue with increasing attendance. There will be an effort made to secure his services for the exposition in September, as many believe it would be a paying feature, especially at the evening exhibitions.

Items: The Halsted Street Opera House will be closed for repairs and improvements. No date of opening has been given.—Several parties are fishing for the Lyceum. It is likely to prove an unmanageable eel to the catcher.—Previous to the commencement of the season of Birds of a Feather, John Dillon will go out for a three weeks' season with a dramatic company. The route is yet unannounced, but it would be well to go to Kansas, beyond the limits of the famous jug trains.—Archie McKenzie returned from Muskegon July 26. He will leave for New York about the 5th to enter upon his duties as agent of the Evangeline combination.—The Gilbert and Fox Comedy company have returned and disbanded.—George Hewer, treasurer of the Olympic, St. Louis, has been in the city this week.—James and Belle Gilbert left for New York July 28. They go for business and pleasure.—R. McNair will go East on a pleasure trip, returning in time to fill his engagement in the stock company of the Academy of Music.—J. S. Halbert, manager of the Academy of Music, Omaha, is here engaging people.—O. L. Hart will join the Nellie Boyd company at Sydney, Neb.—The Swedish Lady Quartette will go on a tour of several weeks. Emily Gavin will be with them as a reader, which is more appropriate than her appearance as an actress. They open at Geneva Lake August 26.—Mrs. Kerry has returned from her visit East, and again assumes charge of the ladies' deparment of the Western Dramatic Exchange.—F. B. Whipple returned this morning from a successful trip to Diamond Lake.—B. S. Crane, assistant manager and treasurer; J. M. Hyde, general agent, and H. G. McQueen, press agent of the Alvin Joslin company, are in the city. They leave 31st.—B. Sherwood, said to be one of the finest theatrical mechanics in the country, will be here the 1st, to build the stage for Haverly's Theatre. D. Strong, the scenic artist, has returned from New York, and will do all the painting, except the act drop, which will be painted in New York by Voegtlin. The curtain proper is to be of embroidered satin. Work is progressing favorably.—J. H. Haverly is in Colorado.—September 5 is announced as the opening date of the Academy of Music.—I. N. Beers, Emma Leland, Jessie Lee Randolph, Ella Baker and some others who have been playing at Deadwood for several weeks, are on their way back to this city.—Wallace Hume, architect of the Criterion, attends to his duties, although still suffering.—Prof. Samuel Kayser will go east next week, on a pleasure trip.—Lizzie Scanlon, of this city, is pursuing her musical studies at Milan, Italy. Next January is the time set for her debut.—E. St. John, General Passenger Agent R. I. R. R., favorably known by the profession, will return at once from Colorado, where he has been for a short time.—M. B. Curtis in Sam'l of Posen will follow The World at McVicker's.—The printing for the Furnished Rooms company is being done by the National Printing Company, and will be elaborate and elegant. A hasty glance through the offices and working rooms gave simple proof of the establishment being fully up to all that has ever been said or written in regard to beauty or capacity.—Dickie Lingard will take the role of Capitola in The Hidden Hand at the Grand Opera House, and George Reynolds is engaged to fill in with songs and dances.—Quite a number of professionals are here practicing the Micawber act.

CINCINNATI.

Items: Under the energetic supervision of Colonel Snelbaker, the extensive improvements in the Vine Street Opera House are rapidly approaching completion. The house will be enlarged by the erection of an additional story, and will seat 2000 people.—Con. T. Murphy returned July 28, after a very pleasant stay at Elizabethtown, Ky., and departed for New York city July 30.—Thomas J. Hawkins left for the East July 30, in compliance with orders from his chief, John R. Rogers.—The well-known family, the Garrettas, in a new specialty act, are announced for the opening week of the Coliseum.—Jim Fennessy has become satiated with country life, and has donned his professional harness for the campaign of 1881-82.—C. F. Cooper, of Cooper and Jackson's Circus, was in town during the early portion of the past week.—Manager Snelbaker paid a flying visit to Chicago July 27 on business connected with his house.—Edwin Cleary has returned from a pleasant sojourn at Put-in-Bay, and during the remainder of the Summer will form one of the company now giving entertainments at the Soldiers' Home, Dayton, Ohio.—Max Fehrmann, in James A. Meade's new play, Isaac the Jew, is underlined for a week at Heuck's, dating from 22d.—Mrs. Collins (Martha Wren) will assume the leading juvenile character, personating a boy.—George W. Whitford, a prominent amateur of this city, will be a member of W. H. Power's Galley Slave combination the ensuing season.—Ed. Bloom, who is engaged for the advance of the Ada Gray combination during the season of 1881-82, left for New York city July 30.—Jennie Montague, a really good serio-comic vocalist, departed for Cleveland 1st.—Annie Berger's cornet solos are being enthusiastically applauded at the Highland House.—Nat Homer, formerly manager of the Big Four Minstrels, has returned from a business visit to New York city.—John Morrissey has, after some reflection, concluded to link fortune with Colonel Snelbaker and the "gold mine," and James Douglass, at one time manager of Heuck's Opera House, will replace him at the Coliseum. The Vine Street Opera House is to be congratulated on the accession.—P. T. Barnum's Circus is billed for three appearances in this city, 22d, 23d and 24th.—There are letters here, care *Enquirer*, for the following professionals: Maggie Duggan (Mrs. Clive Hersee), Mrs. D. P. Bowers, Ideal Opera Troupe, Kate Claxton, Vokes Family, N. D. Roberts and John S. Clarke.—The Vine Street Opera House reopens 22d.—The rumor that Bob Miles has gone East obtains considerable credence in this city.—The shark recently captured by Harry Kline, John Rogers and R. S. Graham will shortly be exhibited at the Highland House.—W. J. Winterburn, last season the advertising agent of Pike's Opera House, and later connected with the advance guard of Emily Soldene's English Comic Opera company, officiates as *avant-courier* of the Rogers Palmer-Graham combination during the approaching season.—J. B. McCormack, manager of Fred. Paulding's company, is still in the city.

SAN FRANCISCO.

California Theatre (Maguire and Field, managers): W. E. Sheridan's engagement so far has been financially a failure, but from an artistic point of view, as far as the star is concerned at any rate, all of his interpretations of the legitimate have been uniformly a success. As great a favorite as Sheridan proved on his previous engagement, he certainly must have had bad advisors to attempt another season after a lapse of only a few months. The attendance during the past week was only fair, the notable renditions being Richelieu and A New Way to Pay Old Debts, Sheridan's Sir Giles Overreach being a companion success to his Louis XI. Macbeth was given last night, and very creditably too. Mr. Sheridan was superb in the title role, and Miss Rose Keene surprised every one by her Lady Macbeth, it being by far the best thing she has attempted yet. J. R. Grismer made an excellent Macduff, and the rest of the cast was very satisfactory. Othello and Richard III will be given latter part of the week. Next week will be the last of the engagement.

Bush Street Theatre (Charles E. Locke, proprietor): Haverly's Mastodon Minstrels continue to fill the house, which is all that can be said. Next week will be the sixth and last of the engagement. Charlotte Thompson commences a brief season here (instead of at the California Theatre), opening probably in Tillotson's Planter's Wife or Jane Eyre.

Baldwin Theatre (Thomas Maguire, manager): Dave Belasco's new play, La Belle Russe, has made a fairly successful hit, and will be continued another week. Jeffreys Lewis as Geraldine Glandore, Osmond Tearle as Captain Clopin, and Gerald Eyre and Philip Glandore have each made an undeniable artistic hit in their respective parts. The next attraction will be Adolph Challet, a sort of translation or collaboration from the French by Dave Belasco, George Ciprico (of Actor's Mine notoriety), and G. B. Densmore, dramatic critic of the *Evening Bulletin*, a playwright of Colonel Sellers renown, being the dramatist of that successful comedy, and the author of the sketch from which M'lss was dramatized. Adolph Challet will be produced next Monday, and Ethel Arden will then make her first appearance.

Winter Garden (M. A. Kennedy, manager): Boccaccio is having fine houses. W. C. Crosbie replaced Tom Casselli last Thursday as Lotteringhi, and made, as I predicted, an immense hit as the dissolute cooper. Harry Gates, the tenor of the company, who has been sick for several days, reappeared last evening. During his illness his part of Pietro was creditably filled by Frank Howard. The management have in rehearsal a new and original comic operetta entitled Jonah in the Whale, translated from a German absurdity.

Tivoli Gardens (Kreling Brothers, proprietor): Satanella is a great success here, as evinced by the large attendance.

Bella Union Theatre (Harry Montague, manager): After an interesting olio here, Montague puts on a new and sensational comedy, which he says is from Zola's Nana. I haven't seen it, but hear; it is not too naughty, but just naughty enough to carry out the peculiar ideas of this French author's famous novel.

Adelphi Theatre (Ned Buckley, proprietor): At this place of amusement a first act, composed of females entirely, is given, and E. D. Davies, the ventriloquist of the long moustaches, and C. W. Barry in his drama, The Wizard Skiff. Business good.

Items: Jacob Shattuck and Ben Stern, of the California Theatre, take a joint benefit next Sunday evening, the bill consisting of an olio and the Irish drama of Arrah na Pogue, with W. E. Sheridan as Shaun the Post. Both of these young gentlemen are deservedly popular, and they will undoubtedly have an overflowing house. Mr. Shattuck will probably be the business manager of the Senator Silverbags company next season, and Stern leaves next week for New York, where he will go out ahead of Brooks, Dickson and Clapham's Minstrels.—The troubles of the Bianchi-Montaldo Italian Opera company have been partially settled, and Sig. Bianchi will be the recipient of a complimentary benefit to-morrow evening. Il Trovatore will be the attraction. The season of opera has, however, ended for the present.—Charlie Lord goes with Jarrett and Rice's Fun on the Bristol party instead of Brooks, Dickson and Clapham's Minstrels next season. Manager Jarrett will be the gainer and Harry Clapham the loser of a valuable man. Charlie leaves 5th in company with Harry De Lorme, who is a new member of the Bristol company. Charlie Schroder left last week to take his position of advance agent for Neil Burgess' Widow Bedott company.—The Midsummer Number of THE MIRROR has been praised on all sides as the model dramatic paper of the year, and as a matter of course the sales here have been larger than ever before. THE MIRROR as the accepted organ of the theatrical profession, on account of its reliable news, is more copied from by our local contemporaries than all of the other dramatic sheets put together. Charlie McClatchy in his popular every Friday's "Green Room Jossip" in the Sacramento *Bee*, always quotes freely from THE MIRROR.—The article of Fred. Lyster's in the Midsummer issue, on California affairs, caused a good deal of comment, and it was generally admitted to have contained more truth than poetry.—W. E. Sheridan, supported by the same company, now at the California Theatre, will play an engagement at Oregon, after his present one here.—Baker and Farron played two nights last week in Sacramento to poor houses, and Saturday night the attendance was so "diaphanous" that they refused to appear. The extremely hot weather is the probable cause of their non-appreciation by the Sacramentans. The party returned to the city Sunday very much disgusted.—Pope Cooke, or Cook Pope, as he used to call himself, has rented the Standard Theatre for one week, commencing next Saturday, in which he announces a "benefit" of himself and Miss Jennie Howard. Uncle Tom's Cabin will be the attraction, and, judging from the cast before me, this "great moral drama" will on this occasion be ruthlessly slaughtered. Dave Belasco, who claims to be the author or collaborator of the new play La Belle Russe, has, it is reported, disposed of one-half interest in the piece to Manager Maguire for $2500, and it is thought that Jeffreys Lewis will star in it next season. Notwithstanding this comes from a presumably reliable source, I don't believe a word of it.—The Standard Theatre will shortly be transformed into a first-class minstrel hall, of which more anon.—E. T. Stetson and company returned from an exceedingly prosperous tour in Humboldt County yesterday, and played in Oakland last night to a good house in Kentuck. He has an excellent company of thirteen people, consisting of Harry Colton, W. T. Doyle, Arthur Vivian, J. M. Francouer, Fred Meredith, P. F. Backus, E. Wilton, R. Morton, Misses Hannie Ingham, Helen Vivian, Abbie Pierce, Annie and Mollie Reynor. The company, after playing in the interior, will proceed to Oregon, and return Eastward via Colorado circuit. Kentuck, Happy Valley, Neck and Neck, and several legitimate plays, comprise the repertoire.

NEW ORLEANS.

The improvements being made in all of our theatres are progressing rapidly, and visiting troupes next season will be agreeably surprised at the many advantageous changes effected. Particularly is this the case at the St. Charles Theatre and the Grand Opera House. Manager Bidwell will next Winter manage three theatres, than which there are no handsomer or more complete in the country. At present our people have to look principally to our lakeside suburban resorts for amusements. At both West End and Spanish Fort very excellent orchestras are engaged, and give nightly concerts, which are always attended by large crowds of pleasure seekers. On Monday, August 1, Dora Gordon Steele, in conjunction with Curtis' Original Roman Students, commences a two weeks' engagement, giving nightly concerts; and at West End a party styling themselves Sprague's Georgia Minstrels and Tennessee Jubilee Singers give two performances on July 30 and 31. The subscription for seats for the Strakosch season at our French Opera House commences August 1; on the same day the proscenium boxes for the season will be sold at auction to the highest bidder. This course has been found necessary, in view of the numerous applications made for these boxes. The engagement of Mrs. Marie Leslino as the *forte chanteuse* or mezzo-soprano of the Strakosch troupe is announced. Mr. Jourdan, basso of the late unfortunate De Beauplan troupe, and a splendid singer, is all but engaged. A Mr. Devries is mentioned as the baritone. John Davis, who represents Strakosch here, is working hard to secure a good season, and will doubtless succeed. Marks Kaiser, the accomplished young violinist, has been spending the first part of the Summer here with his family, but will shortly return North.

PHILADELPHIA.

Three theatres are in full blast, and are likely to do well. Both the Walnut and the new Eighth street theatres opened on Monday night to crowded houses. This is the second week of the Museum's season. The new theatre is a very pretty one. The outside is not quite finished, but inside all is very neat and comfortable. The seats are easy, and all of them command a good view of the stage, which is large and roomy. A fanning apparatus keeps the air in circulation, and keeps up a slight whirring sound at the same time, but this will probably be remedied. The new company labored under several disadvantages. They had never had a rehearsal upon this stage, and it was all new to them. Then again, the leading lady, Lizzie Price, who claimed to be the wife of the late Charles Fechter, was absent. A doctor's certificate did it, and as a consequence Miss Theresa Newcomb had a double part to perform. The stock company which the new theatre has got together consists of Fulton Russell, Charles Stanley, Charles Hastings, Jay Hunt, Edwin Hammond, Rodney Hannan, Harry Wilson, R. Beaier, W. Falconer, G. Erroll and R. Hunt, Misses Gabrielle Du Sauld, Lizzie Price, Edith Merrilla, Theresa Newcomb, Esther Williams, Lizzie Anderson, Josephine West, Clara Knight, Jenny Corcoran and others. To show off this new company and their attainments Manager Q. C. Brown selected Little Em'ly for the opening. His choice was a good one, and when the curtain was rung up a house packed from pit to dome looked down upon the stage and the assembled company. Miss Newcomb sung the Star Spangled Banner and H. Grattan Donnelly made a little speech, and then the play began. It was very well done, and showed that the members could pull together harmoniously. Miss Price, who was cast for Rose Dartle, was absent, and Miss Newcomb was obliged to play Rose and Miss Micawber as well. Her Miss Micawber was good—very good, and, considering the circumstances, as good could justly be found with her Rose. Miss Du Sauld's Em'ly was well done, and Mr. Russell's Dan'l Peggotty was a good representation. As Harry Mr. Hammond showed his fitness for the pathetic, and Mr. Hastings made a good Uriah Heep. Mr. Hastings, who is at home on the Philadelphia stage, and with Philadelphia audiences, took the part of Micawber, and, as the boys in the gallery would say, "did himself proud." In fact the parts were all well distributed, and, on the whole, the first night was only a success, but a remarkable one. The scenery is new and elaborate, and, judging from appearances, Manager Brown intends to make his new theatre "go" from the start. He has adopted a low scale of prices, ranging from 75 cents down to 15.

The Walnut also had a big house to open its season. The play was The World, over which there has been some trouble, but this is settled now, and Mr. Goodwin comes out ahead. THE MIRROR readers are familiar with the plot, or rather the long string of sensational incidents that go to make up The World, so that it only remains to speak of its presentation. Mr. Goodwin declares that he has put $28,000 into this piece. At all events the scenery is of the most elaborate description. Barton Hill, Mr. Wessels, Harry Meredith and Frank Wilson take the principal parts. Everything went very smoothly on Monday night, and The World is in for a long run.

ST. LOUIS.

Uhrig's Cave (John J. Collins, manager): La Mascotte ran until July 28, when Patience was produced for the first time in America, with the following cast:

Reginald Bunthorne.....Geo. W. Denham
Algernon Grosvenor.....W. H. Fitzgerald
Col. Calverly.....Chas. Hogansdorp
Maj. Murgatroyd.....H. C. Corley
Lieut. Duke of Donegal.....C. F. Lang
Lady Angela.....Miss May Stembler
Lady Saphir.....Miss Lillie Grubb
Lady Ella.....Miss Clara Peck
Lady Jane.....Miss Mamie Taylor
Patience.....Miss Blanche Chapman

Patience is a satire on the æsthetic craze, and were the subject of the piece better understood, it would make a great American success, as it is sufficiently funny in action and business to acquire a success. It was elegantly costumed and put upon the stage at Uhrig's, and will have a good run. Patience is strongly Gilbertian in its style and peculiarities, while the music is charming and pretty—occasionally reminiscent of Pinafore and the Pirates—and particularly rich in the choral effect for which Sullivan is so noted. George Denham made a good comic success as Brenthorne, and W. H. Fitzgerald as Grosvenor, the æsthetic poet, can be credited with another fine success. Miss Blanche Chapman as Patience was clever, and her kittenish ways seemed to please as much as in Olivette and La Mascotte. The balance of the speaking parts were well done by those embraced in the above cast, the attractive chorus also furnishing a strong feature of the performance. Olivette is to be reproduced.

Park Theatre: The Stella Opera company produced Pinafore Sunday evening, July 24, the cast being Mr. Hampshire as Ralph, Mr. Raymond as the Admiral, J. H. Jones as Captain Corcoran, and a gentleman of the chorus as Dick Deadeye, Rose Stella as Josephine, Maggie Duggan as Buttercup, and Miss Elliston as Hebe. After the first performance the entertainment improved greatly and was very enjoyable. On Wednesday evening Maggie Duggan and Clara Elliston had a benefit, which attracted a large attendance. These ladies are capable bouffe artists and very attractive women personally. In addition to Pinafore, Misses Duggan and Elliston appeared in song and dance. Next week the Ideal coterie of artists, consisting of Charles Diamond, harpist and song and dance man; McGlone and Lacy, Irish specialties; Lillie La Pitre, Minnie Saltarelle, and others will appear in a variety entertainment.

Items: The Pickwick Theatre remains closed. The Chicago company which was to have produced La Mascotte at this theatre has brought suit against Mr. Cottrell, lately the responsible money man of the enterprise.—It is said that Maggie Duggan and Clara Elliston will join Ford's company next

week, and will remain with it the coming season.—Doctor Griffin, manager for Mary Anderson, is endeavoring to secure the services of John W. Norton for leading man for the coming season, but it is doubtful whether Mr. Norton can spare the time from the Grand Opera House.—Mary Matthews, one of the members of the Stella Opera company, fell over a pole used for lighting the gas at the Park Theatre on Friday evening, striking on her head, and becoming unconscious. She was soon resuscitated, and was but little the worse for the accident.—W. H. Fitzgerald, the baritone of the Ford company, has become a great favorite in St. Louis. He is named for a benefit, to take place shortly.—Charles Rogers and Mattie Vickers will succeed the Ford Opera company at Uhrigs next week.—Work on both the People's Theatre and the Grand Opera House is progressing rapidly. Pope's will also be greatly improved.

ALABAMA.

TALLADEGA.

No dramatic news this week. The dates at the City Hall are rapidly filling. Among the companies are Milton Nobles, Steele Mackaye company, Johnson and Miller's Opera company, Thompson's Around the World company, Minnie Palmer and many others.

Items: W. J. Huston, lessee of the City Hall, now traveling in Europe, was registered at the Grand Hotel, Paris, two weeks ago.—The Fair dates of the City Hall are still open; a good chance for some first-class company.

COLORADO.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): The Bruno, Keating and Sands combination closed an ordinary entertainment 23d, ordinary both in the business done and the show. Bruno, in his specialties as a linguist, is certainly entertaining, but the balance of the programme was not good as our variety theatres give every night. Mrs. Bruno was extensively advertised, but when seen proves to be no more than a common variety singer. The company disbanded here. The attraction that now promises the best is the Madison Square company, Hazel Kirke, something we have all been waiting for for some time. The advertising done is far above the average, and I predict "standing room only." The dates are 27th to close of week and Saturday matinee.

At Armony Hall, Snellbaker's Majestic combination announced for three nights, commencing 25th, but when the curtain went up on the usual number of gray and bald heads, the Majestics were not forthcoming, but a snap company under the management of Colonel Wood, of Leadville, tried to hold the audience for an hour or so. I have since learned that the billing of the Snellbaker company was legitimately done by their agent, Fred B. Anderson, but his company stranded in Leadville, and meeting with Colonel Wood, concluded he could gull Denver, and succeeded partly. He some how managed to get hold on the cash-box, and after paying the hall rent disappeared, leaving various newspaper men and small creditors in the lurch. I can't say at this writing with whom the blame rests.

Palace Theatre (Edward Chase, proprietor): The new faces are Gus Bruno and wife, Keating and Sands, May Hamilton, Millie, Thomas and Della Wallace. A trip to Coney Island is the sensation.

Items: George Wall has severed his connection with Langrishe and Pierce, and goes to San Francisco.—O. G. Bernard, agent Madison Square company, is in the city.—A magnificent likeness of Effie Ellsler is displayed in the lobby at the Sixteenth Street Theatre.—The Midsummer Number of THE MIRROR was highly complimented on all sides, and the supply fell short of the demand.

LEADVILLE.

The theatres, with the exception of Grand Central, have been closed for some time. Colonel Snelbaker, of the Majestic combination, and Smith, his financial manager, left a few days ago. They also left the company and several unpaid bills behind.—Hazel Kirke No. 1 booked for Tabor Opera House August 1, week.—Haverly's Widow Bedot company will probably return to Leadville on their way Eastward and play at Tabor.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Scene painters and upholsterers have held possession of this theatre for the past week, and will for a week to come. Bookings of first class shows occur every day, and the season promises to be a great one. It is settled that Abbey and Schoeffel have taken a lease of this house for a number of years from the end of the coming season, and will run it in their circuit of New England cities.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): As the dramatic season approaches everything looks more brilliant for our city. New bookings are coming in and our theatrical season promises to be very fine. The hotels are being refitted complete with new and elegant furniture, and Col. Clinard, of the Clinard House, is working hard to accommodate the coming companies, having added twelve elegant rooms for their especial accommodation. Manager Jones is making arrangements for a good orchestra for the season—his whole study being to please all managers who play with him. Athens expects to rank with Augusta, Savannah, Macon and Rome as an amusement centre.

ROME.

The coming dramatic season promises to be by far the best ever known in this city. Manager Nevin is selecting from those applying for dates only first-class companies. The following are among those already booked: Fay Templeton, Milton Nobles, B., W., P. and W's Minstrels, Joseph Murphy, Robert's Humpty Dumpty, Denier's Humpty Dumpty, Hague's European Minstrels, The Miller Opera company, Adams' Humpty Dumpty, Frederick Paulding, Rentz-Santley company, John E. Owens and many others. Rome gave better houses to Macauley, Fanny Davenport and others than either Selma, Montgomery or Atlanta. This is assuredly one of the best show towns in the South, and has an elegant Opera House, with an experienced and liberal management.

ILLINOIS.

DANVILLE.

Gaiety (John Long, manager): Departures: M. Shimer, Clark and Williams, Mlle. Cerito, May Staples. Closed July 30 to be reopened August 22. Manager Long intends to enlarge both the stage and auditorium. The popular stage manager, Harry De Lace, has been re-engaged for next season.

Item: Barnum on the 22d showed to ten thousand people in the afternoon and nearly as many as night.

JOLIET.

Opera House (E. S. Barney, manager): Booked: Steele Mackaye's Hazel Kirke, under management of F. B. Dobson, with Jennie Wallace, 30th. Charles Forbes' Dramatic Company will probably present Uncle Tom's Cabin and Black Diamonds at some near date.

Item: Joliet is to be treated to a better class of amusements the coming season than it has had for a number of years past, Manager Barney having already secured upward of thirty-five first-class companies.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Closed.

Adelphi Theatre (W. H. Laird, proprietor): Closed for two or three weeks, and company playing in small towns adjacent to the city.

Items: Forepaugh's Circus 28th, giving two performances to large crowds.—Clarence Bennett, accompanied by his wife, is at home in this city, passing the Summer months with his mother.

IOWA.

KEOKUK.

We are to have a novelty in the amusement line. A. J. Bird's floating palace and museum will visit Keokuk July 30, and will give two entertainments, afternoon and evening. The boat is supplied with electric lights, and will comportably seat about 800. The novelty of the affair may draw a crowd.—Mr. Adams, manager Oriental Music Hall, Chicago, was in the city one day last week.—Since writing Remenyi, Barney Macauley, Cartland-Murray Combination, E. T. Goodrich Uncle Isaac Combination and others have been booked at Gibbons'.—F. M. Ellis, the Marshaltown architect, was in town this week.

INDIANA.

EVANSVILLE.

Apollo Theatre (John Albecker, proprietor): Business for the past two weeks has been splendid. Coming: August 8, Ed Crissy in Irish character, Marlow and Sheridan in specialties, Fernando Fleuri, character vocalist; Hern and Roscoe, song and dance; Susie Forrest, vocalist.

Item: Barnum's Circus opened here with an immense audience 30th.

NEW ALBANY.

New Albany Opera House (John Harbenson, agent; T. G. Corbett, assistant): Seating capacity, 1500; three tiers—parquet, dress circle, balcony, and gallery. Stage working ground 40x35 feet; full set of plain scenery; flats are 11 feet 6 inches in width and 18 feet high; rigging loft from border, 18 feet high; house is lighted by gas from 360 burners; border lights (3) with an extra supply, also supplied with water works of 80 lbs. pressure, with 7 stop cocks, 4 of which are on the stage, and 3 in front, with 40 feet of hose on each; the house is to be painted and overhauled before the season begins.

KENTUCKY.

HOPKINSVILLE.

Mozart Hall (A. D. Rodgers, manager): Is being renovated and prepared for the Winter campaign Our efficient manager informs me that combinations are writing for dates, and that he anticipates good business the coming season; also that our Fair week (first week in October) is not yet booked; it would be an excellent engagement for some good company. The season opens September with Johnston and Miller's Operatic-Comedy company in Two Medallions.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Will open about September 5, with a first-class attraction.

Opera House (John T. Macauley, manager): This house will be closed most of the time next season. When there is an overplus of combinations booked in the Brooks and Dick on Circuit for Louisville, they will play here. It has been clearly established for the past three years that the place in its present condition can never make a success as a regular theatre. An extraordinary attraction, such as a opera company or a large minstrel troupe will do very well, but an ordinary dramatic company generally fares very poorly, several of them the past season playing to only $8 a night.

Masonic Temple (Wm. A. Warner, manager): This house is in the hands of carpenters, painters, upholsterers, etc., and when completed will compare favorably with any house in the city. Manager Warner has booked a great number of the best combinations on the road for the coming season, and the prospects are looking very bright for him to fill most of his time.

Buckingham Theatre (J. P. Whallen, Lessee): A complete transformation has taken place in the interior of this house during the Summer recess, and the place can now be placed as one of the finest variety theatres in the West, if not in the country. The lower floor has been reseated with the latest improved opera chairs, and circles of large mirrors have been set in black frames in the panels of the galleries and boxes, which give a fine effect under the gaslight. The side walls are decorated with large oil-paintings from the brush of that prince of artists, George Kerr, Jr., and the subjects selected, and their execution, reflect great credit on that gentleman's abilities. The new scenery was painted by Harry Buhler. In fact, the entire house has undergone a change for the better, and Louisville can now boast of a variety theatre which is equal, if not superior, to the Academy of Music, Chicago, and it remains to be seen if our people will support it.

Knickerbocker Theatre (Nellis Borden, proprietor): The California Quintette is billed at this house for the week commencing August 1.

Items: Clara Douglass, of Mahn's Comic Opera company, is spending a few weeks with her friend, Nettie Arnold, of the same company, at her home in this city. Miss D. is re-engaged for next season.—M. W. Rawley and L. R. Gordon, two Louisville actors, who have been passing the Summer at their home, leave for New York August 1 to attend the call of the George Clark combination, which opens in Boston, August 15.—Billie Belknap, who is classed as the strongest bass singer on the minstrel stage, will leave this city August 6 to attend the call of the B., W., P. & W. party, in New York State.—Josie Sovaie, an actress of local fame, has in her possession a volume of the NEW YORK MIRROR printed in 1832.

MARYLAND.

HAGERSTOWN.

Academy of Music (Edward W. Healy, manager): The following companies are booked for next season: Frank and Henrietta Chanfrau, Ruth combination, Alf Burnett, Cora Van Tassell Dramatic company, Frank Frayne, Callender's Georgia Minstrels, Buffalo Bill, Bartley Campbell's Galley Slave combination, and others which I will send for your next issue.

MASSACHUSETTS.

AMESBURY.

The public here are to be entertained the coming season by a variety of performances of a better order than usual. The following are already booked: A. D. Miller's Original New Orleans Minstrels, 5th; Fifth Avenue Theatre company, with the Two Orphans, September 8; E. G. Brown, with The Slave's Dream, 21st; Baird's New Orleans Minstrels, 22d; Colonel Robinson's Humpty Dumpty Troupe, October 7. The large increase in business and population in this place gives the showpeople a better outlook than for years past.

LOWELL.

Music Hall, which has been so ably managed for the past two seasons by Simons and Emery, will continue under their management; they have already booked a large number of first class attractions.

Items: Paul Hamlin and Ada Newcombe are in town.—Mlle. Remie Reignard (nee Hattie A. Snell) has arrived home after a six months' trip with Remenyi.—Charles H. Duprez, of Duprez and Benedict, is at the Washington House, where he will spend the Summer.

MILFORD.

The following are booked at Music Hall: The Fifth Avenue Comedy company in the Two Orphans Sept. 13; Ruth combination 15th; Annie Pixley Oct. 10; Harrison's Photos 24th; Mrs. Howard's Uncle Tom's Cabin company Nov. 9; Janauschek 24th; Rose Eytinge in Felicia 28th; Mitchell's Pleasure Party Dec. 28.

Item: George G. Cook, the manager, has correspondence with several other combinations, and is willing to share with first-class companies. He has just returned from a vacation at Nantucket.

SPRINGFIELD.

I. H. Bigelow, of Worcester, has taken the Roller Skating Rink, and intends running it as a Summer theatre. He has put in a stage well stocked with scenery, and added many little improvements to the place. C. H. Smith's Uncle Tom's Cabin Combination open 4th for three nights, after which an opera troupe, under the management of W. E. White, of Providence, will appear, producing all the latest musical successes.

Item: The Opera House is entirely torn out. A new stage has been built, and some very elegant scenery painted, and when the house is opened we expect to have one of the finest Opera Houses in New England.

WALTHAM.

Music Hall (R. B. Foster, manager): The stock ticket system at this place, which was so obnoxious to managers last season, has finally been abolished, a fact which we are only too glad to chronicle. A large number of bookings have been made of the best combinations to take the road.

WORCESTER.

H. H. Bigelow, proprietor of the skating rink in this city and Springfield, whose management has made them popular places of resort for the past two seasons, has been at work with a large force of workmen for the past two weeks preparing it for a Summer theatre. He has put in a stage, with all first class appointments. As one attraction, in the centre of the floor a large fountain has been erected, 15 feet in diameter at the base, and 20½ feet high. Arrangements have been made for the sale of ice cream, soda, lemonade, etc. Saturday evening a band concert was largely attended. C. H. Smith's mammoth Uncle Tom's Cabin company, with fifty people, commences a week's engagement 1st. This, with popular prices, 15 and 25 cents, will no doubt draw large crowds. The Bijou Opera company has been playing to light business at Lincoln Park the past week. Tony Hart and J. E. Cannon returned to New York last week to commence rehearsals for the coming season at their new theatre.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): There is no important news this week. Theatrical business very dull of course. Nothing booked before August 23 when Sol Smith Russell appears.

LANSING.

There is at present a troupe of "summer clad artists" known as Sullivan's Hibernian Blondes, inflicting their presence on Michigan. The agent visited this city a day or two ago, made a date at the Opera House for 25th and proceeded to bill the place. But the advertising disgusted even the most salacious of the bald-heads. Manager Buck, judging from the broad suggestions on the paper, the character of the gang, canceled the date and telegraphed the show not to come.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): House closed for a short time. Business in the dramatic line very dull.

NEVADA.

CARSON CITY.

J. H. Haverly's Widow Bedot combination on the evening of 30th, to be closely followed by the Mastodon Minstrels for one night.

Items: Fun on the Bristol gave Carson the go-by, giving three nights and a matinee in Virginia City, 22d, 23d and 24th, playing Reno 25th. We got the cut direct both ways from Mr. Jarrett, who exercised bad judgment if he acted on his own, and showed himself a very weak person if his action in the matter was influenced by other parties. Virginia City is no longer good for three nights, as the Hazel Kirke management learned somewhat expensively, and agents and managers with this season's experience ought to understand this.—Managers have complained, and with good cause, about being forced to advertise in four Carson dailies paying therefor $40 for each show. Recently we have had only three papers, the *Times* having suspended a few weeks ago. Hereafter Mr. Haverly and other managers will advertise in only two papers, the *Appeal* and the *Tribune*, the former a morning and the latter an evening paper.

VIRGINIA CITY.

Piper's Opera House (John Piper, manager): If there be truth in the old adage, "Laugh and grow fat," then the Fun on the Bristol combination have done much more to add to the avoirdupois of our theatre-goers than the vendors of meat, bread and other articles of domestic consumption. During the three nights of their engagement they have been greeted with a hearty welcome, unstinted applause, and laughter long, loud and hearty. The musical olio was well received and elicited frequent encores. The company play in Reno, Ogden and Salt Lake on their way to New York. Booked: Widow Bedott for August 1 and 2.

NEW YORK.

ALBANY.

Tony Pastor's company will open the season at Tweddle Hall 8th.

Items: E. H. Van Vechten has been engaged for the Fay Templeton company.—A company, including Charlene Weidman, Joseph A. Ransome, Charles E. Merrihew and Frank Karrington, is being organized here to do Dora in the adjoining towns.—Piggot, the Boston artist, who did such creditable work at Tweddle Hall, is engaged to paint the new scenery at Music Hall.—Frank Doud, in the border drama, Buffalo Bill, is to star at the Novelty during the coming week.—An Uncle Tom party will be at the Tweddle during the month.

AUBURN.

The first booking for the season 1881-82 is George Clarke, in the Connie Soogah, at the Academy of Music September 5, to be followed in that month by a large number of first-class attractions.

Items: Manager Matson, of the Academy of Music, has started a Sunday paper which, from the character of the initial number, will be a success.—B., W., P. & W. have been visiting friends here for the past two weeks. They open at Canandagua August 13.

BUFFALO.

Amusements, with the exception of local entertainments, and only a few of that class, have been extremely dull the past two weeks. Since my last letter the only entertainment offered was by the Vokes, who appeared before fair-sized audiences three nights last week. This week, however, being race week, we shall, of course, have a very large number of strangers in the city to attend the races, and both the Academy of Music and the Adelphi will offer first class entertainments. At the first-named Haverly's Mastodons will appear 2d and 3d, and of course the rush to see them will be encouraging to the management. Audran's opera, The Mascotte, holds the boards the balance of the week. It has been very generally advertised, and judging from the success attending in Eastern cities, we may reasonably look forward to a liberal attendance here. The company presenting it is first-class, and embraces such well-known stars as Helen Carter, May Carleton, Henri Laurent, Wm. H. Crampton, Charles Alson, Harry Hall and a good company of lesser lights. Nothing booked for the following week.

At the Adelphi a first-class bill is offered. The principal attractions are Mlle. Olivia's Female Minstrels, consisting of a company of twelve, while a number of ordinary specialists fill out the balance of the programme.

ELMIRA.

Opera House (William E. Bardwell, manager): In addition to those named in my last letter, the following first-class companies have been engaged for the coming season: Mr. and Mrs. George S. Knight, Farmer's Daughter combination, The World, Adams and Forepaugh's Humpty Dumpty, Rooms for Rent combination, Tony Denier, Joseph Jefferson, Rice's Surprise Party, Fanny Davenport, Hazel Kirke, Barney Macauley, Den Thompson, Neil Burgess' Widow Bedott, My Partner, Leavitt's Specialty company, Hill's All the Rage, Haverly's New Mastodon Minstrels, Genevieve Ward, Sol Smith Russell, Mitchell's Pleasure Party, Buffalo Bill, Rice's Evangeline, Pat Rooney and Harrison's Photos.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Haverly's New Mastodon Minstrels are billed for August 6. W. C. Coup's Circus 18th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford): Booked: Haverly's New Mastodon Minstrels August 4.

Grand Opera House (Joseph Gobay, manager): Booked: Tony Pastor's combination 11th and 12th.

Items: George E. Stevens, of this city, has organized his Uncle Tom company, and will take the road about September 1.—Manager Gobay is full of business at present getting the Grand in shape for the coming season. H. J. Buhler, from Louisville, Ky., has been engaged as scenic artist, and will probably remain all the season. The regular season of the Corinthian will open August 26, with the latest success, The Mascotte.—Several improvements are being made in the Academy, which will add to the beauty of the house, and tend to the comfort of its patrons.—Manager English says the "boosters" of New York are a jovial party.

SYRACUSE.

Items: As predicted in previous letters, many companies are putting in late appearances.—Haverly's New Mastodon Minstrels will play at the Grand 5th.—Wilson and West, of minstrel fame, will spend a few weeks among their friends in this city.—D. B. Hodges, of Haverly's staff, also "bobbed up serenely" last week. He is well and happy.—Darwin Truss, treasurer of the Grand, returned from Burlington last week.—A mammoth tent, devoted to shoe selling, covers the site where erst the Wieting Opera House stood. The block will not be rebuilt for some time, and the Opera House, never. I met a capitalist the other evening who states that he will probably build another Opera House. Many think it would be unwise, deeming the Grand ample for the requirements of this city. Besides it would be dangerous for any one to try to "buck" against Manager Lehnen.

TROY.

Griswold Opera House (S. M. Hickey, proprietor. M. V. B. Finch, manager): The painters are at work putting this place in tip-top order. The Vokes Family will open in September.

Rand's Opera House (Preston and Powers, managers): Closed.

Grand Central Theatre (Thomas Miller, proprietor): Charles S. Gray and company have leased this theatre, and will open it as a first-class novelty theatre August 29.

Items: Hi Hogle, who was a minstrel performer some thirty years ago, is engaged as press agent for Cal Wagner's Minstrels.—W. Oscar Carpenter, amusement editor of the Troy *Budget* and correspondent of the *Clipper*, has never written or even suggested a line of my correspondence to THE MIRROR, Hi Hogle's statements to the contrary notwithstanding.—Ned Goss, of Harrigan and Hart's company, has been spending his Summer vacation in Troy, where his brother has large business interests.—A fierce war is raging here between rival bill posters.—The Dime Museum, in the Opera House building, closed the 23d. It has been doing a fair business, although the attractions were limited.—A number of professionals are sojourning at Sand Lake, the guests of Johnny Wild and wife, of Harrigan and Hart's company.

NEW JERSEY.

NEWARK.

Park Theatre: Manager Gray's list of attractions already booked has a very gay and festive appearance, there being some fifty odd names between September 1, the date of the regular opening, and the last of the year. August 18 a new drama, by Mrs. Ruth Everett, Ruth, an American Wife, will be given for three nights.

Grand Opera House will, this season, be under the same control as the Park Theatre, and have its fair share of business, but will be principally devoted to the small price and large house class of entertainment, to which it is pre-eminently adapted, although some of the best theatrical names are down on its list for the coming season.

TRENTON.

Grand Central Garden (John Winter, proprietor): The company engaged for the past week did not give satisfaction, and was replaced on Tuesday night by The Hermanns, Cooper Brothers, Nellie Hague and J. C. Vincent. Business after the change was excellent. This week the announcements are Frank and Fannie Davis, Frank and Grace McClanes and Annie Montague.

OHIO.

CLEVELAND.

Opera House (L. G. Hanna, manager): Closed.

Academy of Music (John A. Ellsler, manager): Closed.

Theatre Comique (B. C. Hart, manager): New people this week: Mason and Lord, Jennie Montague, John Carr, the Goodroys, Fred and Annie Berry.

Items: Coup's monster show comes August 6; Barnum's 10th. The city is deluged with advertisements of the "rivals."—Regular concerts at Haltnorth's Garden Sunday afternoon and evening. The united German singing societies give a grand concert and ball 4th.—Messrs. Harvey Nourse and Thomas Tibbitts, of the Opera House staff, are getting up an excursion to Put-in-Bay 17th.—Amusements very dull here at present.

COLUMBUS.

Items: John H. Mosure, of Comstock's Opera House orchestra, joins the Rankin Brothers (Will and Carl) at Philadelphia, August 8, to take the place of Rit Rankin, who is on the sick list.—Bob Schultz, of Schultz's Opera House, Zanesville, is here on a business visit.—The Vienna Ladies' Orchestra will give concerts at Hessenauer's Garden in September.

PORTSMOUTH.

Dramatic matters quiet at present, but we expect a rush quite soon now. Batchellor and Doris' Circus coming August 20. Booked: Tony Denier, September 15; Mr. and Mrs. Lingard, October 4; F. S. Chantrau, 25th and 26th; Rooms for Rent, November 3; Marion Gray combination, December 5, 6, 7; Hazel Kirke, 12th; Evangeline, 23d; Collier's Banker's Daughter, February 17, 1882; Anthony and Ellis' Uncle Tom, March 1, 1882.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Closed. Nothing booked till September.

Items: The vaudeville theatres are doing a light business.—May Vernon, Charles Banks, the McCullums and Agnes Atherton are the new people billed for August 1 at the Adelphi.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Professional news since the close of the season has been as scarce with us as flies in widwinter. From present appearances, however, the coming season promises to be an exceedingly lively one, a large number of the principal attractions being already booked, and daily inquiries are being received from managers for dates. The first performance of the season will be given by B., W., P. & W. on August 24 under Mischler & Aschbach. These gentlemen will have under their management a number of the main attractions which will be produced here during the coming season.

Items: Fred W. Bert, the manager of Herne's Hearts of Oak, was with us last week attending to the transportation of the scenery (which had been stored here since the close of their season) to Boston, where it will be repainted. The combination visit us during September.—The Grinnells, Benny and Hattie, are rusticating with their relatives here. They have made many friends, and Benny, who has an excellent tenor voice, can be heard nightly, in connection with Messrs. Kline, Leisenring, Roth and Latzer (excellent amateurs), discoursing sweet music. They will leave for New York in a few days to make preparations for the coming season.—The Allentown Leiderkranz returned from Wilkesbarre 28th, where they attended the Saengerfest, bringing with them a massive silver pitcher which was awarded them.—Coup is expected to pitch his tents here about the middle of August.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Closed for repairs.

Gem Theatre (M. J. Cairn, manager): The following new people are announced for this week: Leonard and Napier, McCarthy and Monroe, The Ringlers, Add and Maggie, Barrett Brothers, Barney and De Barr, Annie Boyd and Dolly Davenport.

NEWCASTLE.

Opera House (R. M. Allen, manager): The following is a complete list of attractions up to date booked for next season: Draper's Uncle Tom, Annie Pixley, Barlow Wilson, Primrose and West, Geraldine, Pat Rooney, Hermann, Hague's London Minstrels, Brown's Slave company, Barney Macauley, Milton Nobles, Galley Slave, Callender's Georgia Minstrels, Oliver Doud Byron, Joe Murphy, Baker and Farron.

Items: In spite of the most extraordinary precautions, it seems the season will open with an Uncle Tom combination.—Mamie McBride has been engaged to finger the ivories on the new piano.—The Diamond Brothers, formerly with the Big Four Minstrels, and John Horner, now with Canfield, Booker and Lamont, are here visiting at their old home. The former are engaged to perform with Brooks, Dickson and Clapham's Minstrels.

PITTSBURG.

Opera House (John A. Ellsler, manager): Bishop's Bird show occupies the main entrance at this house, and is attracting good-sized audiences.

Library Hall (Fred A. Parkes, manager): Closed. Will re-open Sept. 12, with Lawrence Barrett and company.

Williams' Academy (H. W. Williams, manager): Closed. Will re-open Sept. 5.

WILKESBARRE.

The Saengerfest held 25th, 26th and 27th was a grand success. The socities from New York were the Arion, accompanied by the Leibold band, Schillerbund, Mozart Verein and Saengerbund; others were from Allentown, Reading, Hazleton, Scranton, Honesdale and Hawley. The Arions were led by Dr. Damrosch, and, upon the last evening of their visit, in conjunction with their band, gave a most enjoyable open-air concert from the spacious porch of the Wyoming Valley Hotel, their headquarters. The affair was also a success financially, and the Liedertutel are deserving of great praise for the able manner in which they managed so important an undertaking.

RHODE ISLAND.

PROVIDENCE.

Park Garden (Atkinson and McFadden, managers): The Grayson Opera company were announced at this Garden the past week. The company that appeared was so different from the one of the same name that was at the Garden the previous week, the query is, how many Grayson Opera companies are there? The one of the past week was very bad, only Sid Smith and Lizzie Harold of the old company appearing. The new ones were decidedly off, especially Fred Gardiner and J. H. Rennie. This week Holman Opera company in Olivette.

Sans Souci Garden (William E. White, manager): Boccaccio still holds the boards, and improves as the company get better acquainted with the opera and each other. The manager would do well to instantly stop the bad habit of "gagging." The opera is, of itself, good enough. The company cannot improve it by in any way changing or introducing new lines.

There have been many rumors since the death of William Low, Sr., proprietor of Low's Opera House, as to who would control the house another season. William H. Low informed me he would manage the theatre as before, and allows me to give the following attractions that are already booked, while many others are negotiating: Annie Pixley, Joe Jefferson, Janauschek, Louis Aldrich, The Harrisons, Forepaugh's Humpty-Dumpty, Callender's Georgia Minstrels, Mahn's Opera company, Galley Slave combination, and Neil Burgess. A good outlook for a successful season.

VIRGINIA.

LYNCHBURG.

The following combinations played here the past season: Fun on the Pacific, Adele Belgarde, Hall's Strategists, Tony Denier's Humpty Dumpty, New Orleans Minstrels, Galley Slave, Wyman, Rive-King Concert company, Widow Bedott, Thomas W. Keene, Mendelssohn Quintette Club, Abbey's Humpty Dumpty, John Thompson, Around World company, Barney Macauley, Pat Rooney, Scraps, John T. Raymond, Fred Paulding, Eleanor Calhoun, Milton Nobles, Duprez and Benedict, Pirates of Penzance, Madame Careno, Katie Putnam, Jay Rial's Humpty Dumpty, Agnes Herndon, Blind Tom, Ada Gray, Cromwell's Art Exhibition, Miles' Juvenile Opera company, Professor Zera, Alice Oates, Harry Shannon, Boy Orator, Richmond and McEldreth. The following season promises to be a very brilliant one. Among the troupes booked are some of the greatest American celebrities.

PETERSBURG.

Academy of Music (John B. Ege, manager): On Saturday night, in response to an invitation from Manager Ege, your correspondent attended a private exhibition of the new scenery which was painted by Milton Slemmer, of Washington. This gentleman has been at work at the Academy for the past six weeks, and that his labors have proved satisfactory is attested by the rich and handsome scenery which will hereafter beautify the stage at this theatre, and an exhibition of which was much enjoyed by the ladies and gentleman present. Mr. Slemmer has just completed a drop curtain which was much admired and praised by the audience. Some further improvements are still to be made to the interior, and when completed Petersburg will have a very desirable and attractive place of amusement. Manager Ege is entitled to much credit, and will receive the thanks of the theatre-going public.

RICHMOND.

Comique (W. W. Putnam, manager): Business good. The Allen Sisters, May and Lillie, and Lord and Lovely, closed 28th. Professor Charles Kneass, pianist, has been engaged for the season. Blandowski's Spanish Ballet open 22d.

Item: H. T. Cardozo, baritone; A. L. Cardoza, basso, and Monte Walker, tenor, will leave here 12th for New York. They have been engaged by John A. McCaull, manager of the Bijou Opera House, to sing in opera next season.

WISCONSIN.

MILWAUKEE.

Both houses closed at present, and the managers are in New York securing attractions. The World is billed for an early appearance at the Grand Opera House.

WYOMING.

LARAMIE CITY.

Blackburn Hall (A. S. Blackburn, manager): The Madison Square company played Hazel Kirke to a large and well-pleased audience 25th. Haverly's Widow Bedott and Mastodons some time in August.

CANADA.

HALIFAX.

Academy of Music (J. Jack, secretary): Bennett and Moulton's Juvenile company. The Magic Slipper 25th and 26th; Chimes of Normandy to fair houses 27th and 28th.

Item: Miss Violet Campbell had a large house at the complimentary benefit tendered her at the Academy of Music 22d.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Haverly's New Mastodon Minstrels gave a first-class entertainment, 28th, to standing room only.

OTTAWA.

Grand Opera House (John Ferguson, manager): Closed. Haverly's Mastodons will occupy the boards 9th and 10th.

Items: Haverly's Base Ball Nine will play the Ottawa Club 10th.—Henry Mayer has completed the scenery for the Opera House.—I will give a list of bookings for next season in next letter.

—T. J. Herndon, an old manager and actor, arrived from South Africa on the Bolivia on the 28th. Of late years Mr. Herndon has been an Australian manager, and visited Africa with his own attractions. He will take a horoscopic view of the dramatic situation before going into business in this country.

More Compliments.

(New Orleans Picayune.)

The NEW YORK MIRROR is the fairest, most intelligent, and the leading dramatic paper in the country.

[Leavenworth (Kan.) Daily Standard.]

The Midsummer Number of the NEW YORK MIRROR, the theatrical and dramatic paper of New York, has been received, and is a model of neatness in print, filled with choice news on theatrical subjects, and charming, racy comments on various topics. We have noticed that every now and then THE MIRROR contains notices and comments upon theatrical affairs in Leavenworth sent by some one here who is evidently well posted.

[St. Joseph (Mo.) Daily Gazette.]

THE MIRROR is a recognized authority in the dramatic world. Its criticisms cannot be bought. Its correspondents are chosen for their capacity to resist bribery. What it says of the stage has weight. Its opinions are reckoned of value. Its good word lifts; its censure is the worst of condemnations. The Midsummer number—"Midsummer" numbers are popular—is dated July 16. It has many special features of value, and will be found of interest not only to actors, but fully entertain its host of subscribers and buyers.

(Brenham (Tex.) Daily Sentinel.)

It is not objectionable in us as the editor of a secular paper to admit to the columns of the *Sentinel* an essay, or brief expression, from an occasional admirer of the public stage. When the dramatic taste of a community is cultivated in right style, it may readily be seen that the entire social attraction of the more advanced classes of that community is promoted. The NEW YORK MIRROR is the best representative of the refined life in this line; it very truly says that the utility of the stage—that which gives it all its title to respect—depends upon the art of the actor to make clear, even to the most ordinary minds, the poetic perceptions, the deep experiences, the noble struggles of the highest types of humanity. The value of dramatic art lies in its power to move the heart of the common mass to sympathy with the exceptional few in their battle with vulgarity and selfishness, and in their struggle to attain to higher forms of manhood.

(New Orleans Times.)

A Midsummer MIRROR is a marvel of weekly newspaper enterprise, and is as welcome a visitor to its thousands of readers as the most covetous person could desire. The illustrations that adorn the title-page are immense, and the sketches and stories are tip-top. Come again, Mr. Fiske, you'll always find a hearty welcome in this part of the country.

(Chelsea (Mass.) Telegraph and Pioneer.)

The Midsummer Number of the NEW YORK MIRROR presents a large amount of very pleasant and seasonable reading. This excellent paper was founded in 1832 by those two celebrated literateurs, George P. Morris and Nat P. Willis, and still survives, a vigorous weekly devoted to the drama. The number in question comprises sixteen large pages, containing a great quantity of interesting editorials, contributions and newsy gossip concerning the profession and professionals in all parts of the country. The front page is spread with a large idyllic engraving composed of many smaller ones, representing Booth and Lotta, Davy Crockett Mayo, My Partner Aldrich, and other popular actors, either in their special parts or at the seaside, en route for Europe, and in the country. It is a lively and desirable paper. Harrison Grey Fiske is the presiding editor.

(Owensburg (Ky.) Messenger and Examiner.)

The Midsummer Number of the NEW YORK MIRROR lies before us, replete with good things from a score of able contributors. Of all the dramatic papers published, THE MIRROR, under the able editorial management of Harrison Grey Fiske, takes the lead. Its news is always reliable, and a glance at its well filled columns is all that is necessary for one to post himself in events dramatic.

(Auburn (N. Y.) Sunday Dispatch.)

The Midsummer Number of the NEW YORK MIRROR comes to the *Dispatch* office replete with matters dramatic and musical. THE MIRROR is conceded by all professionals to be the very best dramatic journal published; and in the Midsummer Number it has far exceeded any former effort to please.

[Joliet (Ill.) Daily Republican.]

This standard and unequaled theatrical paper, founded by George P. Morris and N. P. Willis, comes to us in a Midsummer Holiday Number, filled with the latest and most interesting musical, dramatic and literary news and gossip.

To those wishing to keep pace with everything in the amusement world, it is invaluable, and to the general reader and to those wishing to keep posted on dramatic events of the day it is a welcome and valued companion.

[Leadville (Col.) Daily Chronicle.]

The Midsummer Number of THE NEW YORK MIRROR, just received here, is delight ing the hearts of the subscribers of that popular periodical in this city. It is as bright, breezy, refreshing and grateful as a mint julep on a hot day, and interesting to professionals and non-professionals alike. The supplementary lithograph that accompanies it is a wonder of artistic work.

[Lowell (Mass.) Daily Courier.]

The Midsummer NEW YORK MIRROR is a very handsome edition of that valuable theatrical newspaper, and great credit is due to Mr. Harrison Grey Fiske for his able management and genuine journalistic enterprise.

(Alton Daily Telegraph.)

One of the finest numbers of any dramatic paper published in the United States is the Midsummer Number of THE NEW YORK MIRROR, now on our table. It consists of 16 large pages, replete with facts and fancies. Quite a number of short sketches adorn its pages, while articles of moment to actors and managers, poems, items of interest and personals help to swell the mammoth amount of its reading matter. The paper is indispensable to those in the profession and to all dramatic critics, while to the general public it furnishes a fund of knowledge and entertaining reading that is worth ten times the price.

THE MIRROR is a legitimate dramatic sheet, but so bright, sparkling and readable that the audience before the footlights enjoy it as well as do those behind them.

[Carson City (Nev.) Appeal.]

The Midsummer edition of the NEW YORK MIRROR, the oldest theatrical newspaper in the United States, edited by Harrison Grey Fiske, is a specially attractive number. It is a sixteen-page sheet, filled with attractive illustrations and articles from the pens of the leading actors of the stage. THE MIRROR stands at the head of the dramatic papers of the country; is standard authority upon all theatrical matters, and can be entertaining without being nasty and abusive.

[Virginia City (Nev.) Enterprise.]

We have received the Midsummer Number of the NEW YORK MIRROR, the leading dramatic newspaper of the United States. The first page contains, under the title of "A Midsummer Day Dream," a collection of well arranged sketches of leading actors and actresses in characters in which they have particularly distinguished themselves, all thrown in after the manner of a jumble of sketches in a portfolio, except that in this madness there is method. Throughout the sixteen pages of the paper are scattered well-executed portraits of distinguished actors and actresses. Among the contributors to this number are Steele Mackaye, George T. Goodale, of the *Detroit Free Press*, J. H. Haverly, Fred. Lyster, Townsend Percy, Frank Mayo, Mary Fiske, Harry M. Pitt, Sydney Rosenfeld, etc. THE MIRROR is looked upon as reliable authority on all theatrical matters by both professional and lay readers. It is an exemplification that "honesty is the best policy" in every kind of business. It has respect where other similar sheets find contempt.

[Danville (Pa.) Record.]

We have been handed a copy of the NEW YORK MIRROR, published in New York city, containing 12 pages, mostly of reading matter from some of the best dramatic and musical talent in the United States. From its appearance and make-up it looks as if it was managed by practical men. One can glean considerable information from its pages, especially from those whose life is devoted to the drama. It is bright, sparkling and full of enterprise.

[Hornellsville (N. Y.) Evening Telegram.]

We have received the Midsummer Number of the NEW YORK MIRROR. It consists of 16 pages, is handsomely printed and illustrated, and is a complete mirror of the dramatic and musical news of the day.

[Augusta (Ga.) Daily Chronicle and Constitutionalist.]

We have received the Midsummer Number of that excellent paper, the NEW YORK MIRROR. THE MIRROR is devoted to theatrical news and is a very interesting and reliable journal.

[Nashville (Tenn.) Banner.]

The NEW YORK MIRROR, which has for a long period occupied a prominent position in the dramatic world, is constantly adding to its attractions, and is recognized as standard authority in all matters pertaining to the profession and to the stage. It has a large number of able contributors, and is conducted with marked ability. New features of interest to those behind the footlights are constantly being introduced, making it highly acceptable to its numerous readers. The Midsummer number, just received, is brim full of choice reading and interesting notes concerning the player-folk all over the country.

[Hartford (Conn.) Daily Times.]

The NEW YORK MIRROR, the leading dramatic and musical paper of New York City, has published a Midsummer number, which shows a great advance in this particular line of literature. The first page is occupied by an engraving entitled "Midsummer Day-Dreams," and gives prominent American artists very oddly paired off for Summer trips. The contents of this number consist of articles from the pens of many leading artists and managers, J. H. Haverly, Steele Mackaye and Frank Mayo among the number; also several from ladies prominent in the profession. These, in addition to the usual sprightly editorials and local correspondence from all parts of this country, as well as from abroad, go to make up a readable journal. A number of portraits are given, with short sketches of each subject. On the whole, THE MIRROR well sustains its claim to superiority in the dramatic field.

[Lexington (Ky.) Daily Press.]

We acknowledge the receipt of the Midsummer Number of the NEW YORK MIRROR, and are pleased to say that under its present management it comes to us the brightest, spiciest paper of its kind. It is beyond question the theatrical organ of the day, being the only recognized authority in theatrical matters, especially with members of the "legitimate," the press, and the public at large. If we may judge of its staff of correspondents by its representative here, it certainly has an able corps of gentlemen of ability at its command.

[Pittston (Pa.) Gazette.]

We have received a copy of the Midsummer number of THE NEW YORK MIRROR, a journal devoted to the interests of the dramatic profession. It is a spicy, wide-awake paper, and contains much that is of interest, not only to the fraternity, but to all who would keep up with the times in matters relating to the stage.

[Ravenna (O.) Democratic Press.]

We are in receipt, from the publishers, of the Midsummer Number of THE NEW YORK MIRROR, a large sixteen page journal, devoted to the dramatic and musical professions. It was founded in 1822 by George P. Morris and N. P. Willis, and is edited by Harrison Grey Fiske, and published every Thursday at No. 12 Union Square, New York, by THE MIRROR Newspaper Company. The number before us contains an elegant cartoon entitled Midsummer Day Dreams, and is filled with interesting and instructive reading matter, especially to members of the theatrical profession. It is said to have the largest dramatic circulation of any journal in America.

[Carson City Daily Nevada Tribune.]

The Midsummer Number of the NEW YORK MIRROR is a sixteen page sheet, and, besides a splendidly executed cartoon representing the leading actors and actresses, it has many other pictorial beauties. Among the contributions to this number are Steele Mackaye, George T. Goodale, of the *Detroit Free Press*, J. H. Haverly, Fred Lyster, Townsend Percy, Frank Mayo, Mary Fiske, Harry M. Pitt, Sydney Rosenfeld, etc. THE MIRROR is a model of typographical neatness, is clean and honest in its treatment of the profession, has no taint of blackmail, and occupies the first place in American dramatic journalism.

[Rome (Ga.) Daily Courier.]

We are in receipt of the Midsummer Number of the NEW YORK MIRROR, the very best dramatic paper published in America. Its columns are replete with choice reading matter pertaining to that profession, and with personal items of great interest not only to those who are actually connected with the stage, but also to those who enjoy keeping posted on dramatic matters.

[Bloomington (Ill.) Daily Leader.]

The NEW YORK MIRROR, which has outstripped all its rivals and made itself recognized as the leading dramatic paper of the day, has with its characteristic enterprise issued a beautiful and profusely illustrated Midsummer Number, which is a gem of originality and interest. THE MIRROR is strictly a dramatic paper, unburdened with slush concerning prize-fights or walking matches, and its editorials have weight in the amusement world, while its correspondence bureau is famous for fairness and accuracy. THE MIRROR is a welcome visitor in Bloomington.

[Fargo and Moorhead Sunday Argus.]

The NEW YORK MIRROR, one of the leading amusement journals of the country, published at No. 12 Union Square, N. Y., is out with its regular midsummer edition. It is most excellent and readable, and is a credit to its publishers, who never do things by halves.

[Paris (Ky.) Sunday Mirror.]

We have received at this office a copy of the Midsummer Number of the NEW YORK MIRROR. It is not only newsy and bright, but handsomely illustrated, and gives evidence that it is the leading theatrical journal in the country. The regular weekly issue of their paper is full of news, but when we got the Midsummer Number it paralyzed us. We couldn't stand so much news at once.

[Chicago Saturday Evening Herald.]

The NEW YORK MIRROR, which, with one exception, is the only dramatic paper in the country one can read without holding his nose, has just issued a most interesting Midsummer Number. THE MIRROR is an honor to the profession and a credit to journalism.

[Minneapolis Tribune.]

The Midsummer Number of the NEW YORK MIRROR was an especially attractive number of that popular dramatic paper, filled with articles by a number of the best known people in the profession. THE MIRROR has the merit of being decent, just and fair, and withal full of news about the profession and professional doings.

[Danville (Pa.) Daily News.]

We have received the Midsummer Number of the NEW YORK MIRROR, which, like all other numbers of THE MIRROR, is authority upon all matters of dramatic sort. It is interesting to observe the number of professional cards that the followers of the histrionic art have placed in this number, and to see the whereabouts of many of our old friends and acquaintances of the stage. THE MIRROR now, we believe, ranks with the foremost dramatic journals in this country, and from its appearance and management justly so.

[Stillwater (Minn.) Lumberman.]

THE NEW YORK MIRROR is devoted to matters of the stage, is the organ of dramatic managers and actors, and is still a paper which might be read with benefit in almost any family where dramatic entertainments are regarded as unobjectional amusements. There is a common idea that children and those little used to theatres enjoy the drama better than those to whom the mimic world of the stage is an old story. This is true when the acting is poor. To those of little experience the stage is attractive even when actors are the poorest and scenery the most common. People of better judgment and more experience demand a good class of entertainments, but even those of considerable experience, veteran play-goers, may fail to enjoy much that is most enjoyable on the stage. To be most thoroughly entertained demands that the patron of the theatre have familiarity with the history of actors, and with their peculiarities. A veteran prospector finds gold where another man sees only stones and dirt. The well informed patron of the drama finds enjoyment where his neighbor finds ennui. Such healthful information as adds to the charm of the stage, the NEW YORK MIRROR gives. On the first page are the "Midsummer Day Dreams," full of sharp hits and quaint conceits, but meaning nothing to the unitiated. On the second page Steele Mackaye has an article on "Actor, Manager and Public," and it is an article well worthy thoughtful reading. Then George P. Goodale writes of the "Press Agent" in a way the newspaper fraternity must enjoy, and in a way calculated to make the outside world better able to weigh many press notices and not a few criticisms. J. H. Haverly gives "Hints to Young Managers," and such hints as may well detain the unfledged aspirant for distinction in this field from premature and unsuccessful attempts. Ettie Henderson nobly defends "Our Toilers," and very judiciously points out the inconsistancy of many indiscriminating opponents of her profession. Then there is an almost endless variety of points and articles pertaining to theatrical people, and matters including news of the stage of Stillwater and the rest of the Union.

We do not advise people who have conscientious scruples against the theatre to try to overcome those scruples. If the scruples fade we shall not cry, but while they remain by all means respect them. But if you can go to the theatre with an easy conscience, as most of our readers can, you will be wise to prepare yourself to get the most enjoyment and receive the best influences from the drama, and such papers as THE MIRROR are excellent in this direction. Now that we have an Opera House of metropolitan finish and pretensions which will draw here the best talent outside of the great intellectual centers, it is but just that we should be able to greet able actors, with discriminating audiences, and familiarity with such clean pages as THE MIRROR presents will help us do this.

[New Orleans Picayune.]

The Midsummer Number of the NEW YORK MIRROR is very interesting.

[Elgin (Ill.) Advocate.]

The Midsummer Number of the NEW YORK MIRROR is an especially handsome paper. Printed on tinted paper, profusely illustrated, composed of sixteen large pages, and filled with good reading matter, it is a paper of more than ordinary worth. A representative sheet of the dramatic profession, it is yet of interest to all classes of readers.

[Chicago Inter-Ocean.]

The NEW YORK MIRROR, a very bright and newsy dramatic paper, is lately displaying unusual enterprise, and the last two numbers will be treasured by its subscribers. This week it comes out rich in news and special articles, bearing on its first page elegantly finished cuts of the eight prominent New York managers, Mr. Haverly being included. THE MIRROR bears external evidence of success.

[St. Paul and Minneapolis Pioneer-Press.]

The *Pioneer Press* has received a copy of the Midsummer Number of the NEW YORK MIRROR, a handsomely printed, racy and entertaining journal, in every way entitling it as the leading dramatic paper of the day. It is a credit to the profession, and worthy of their hearty support. The enterprise and good taste displayed by the management in its issue is highly commendable.

[Lincoln (Ill.) Herald.]

The NEW YORK MIRROR, a paper devoted to the stage and stage people, but free from the objectionable features of so many "show" papers in that it is a high-toned and well-conducted periodical, recently issued a Midsummer Number, on fine tinted paper and finely illustrated. It is a very handsome and creditable number, and contains, beside a wide range of theatrical news and gossip, large showing of miscellaneous poems, stories, etc.

[Dubuque (Ia.) Daily Times.]

The Midsummer Number of THE NEW YORK MIRROR is unusually attractive and full of interesting matter. Treating, as it does, of everything pertaining to the drama, it furnishes its subscribers a vast amount of valuable information, gossip and chit-chat about prominent actors, authors, readers and performers. It is the medium of communication between managers and performers of the best class, and is in demand by opera house companies and managers of first-class halls. Any one desiring to be posted with reference to dramatic news cannot well afford to be without THE NEW YORK MIRROR. Another interesting number will soon be issued.

[Miami County Sentinel.]

THE NEW YORK MIRROR is devoted to theatrical affairs, and stands pre eminent in its sphere. Any one having a taste for dramatic news cannot do better than to subscribe for THE MIRROR, which costs only ten cents a number, and is cheap, when it is known that the paper contains sixteen large pages, and gives the news from all over the country. It contains some fine illustrations, and is printed with clear type on good paper.

[Springfield Republican.]

THE NEW YORK MIRROR shows gratifying evidences of prosperity. It has issued a large and handsome Midsummer Number after the style of that published at Christmas, full of articles by leading players, such as Steele Mackaye, J. H. Haverly, Frank Mayo, Stephen Fiske and others, and now follows it with another large issue containing the enjoyable overflow. As we have already had occasion to say, THE MIRROR does not need to make these special displays to show the drama lovers of the country that it is the best and most reliable of its class. It proves that from week to week in its ordinary issues, which are full of news, that has the rare merit of seeming honest.

A Master Spirit.

"Ah, Mr. Jinkinson, glad to see you; you are looking quite ruddy."

This was addressed to a stout, tall, robust gentleman by a theatrical agent whose office he had just entered.

"Thank you. Yes, just returned from my great western trip—the greatest event of my life. Brilliant success. Ovations everywhere." Taking out a bundle of newspapers and continuing: "The Tompkinsville *Morning Squash* here pronounces me 'The Master Spirit of the age.' But my Hamlet—the audience fairly reveled in the great scenes. The Jehosophat *Star* says: 'Jinkinson's Hamlet gives us an entirely new idea of that sublime *rôle*; if Shakespeare didn't exactly understand what he was writing about, Jinkinson's rendition of the character shows that *he* does. A more intellectual, refined, vigorous, high-toned personation it has never been our fortune to witness. This artist's mode of looking at his mother's picture in the 3d act (or is it the 4th?) was inimitable and highly artistic; he seemed to throw his whole soul into his left eye, which was very touching, as the left eye is supposed to be nearest the heart. We agree with the Tompkinsville *Morning Squash* in pronouncing Jinkinson 'The Master Spirit of the age.'"

Upon this, Mr. Jinkinson, with an austere salutation, disappeared; almost at the same moment entered Mr. Charles Bass, cashier and manager, half brother of the late William E. Burton.

"Jinkinson, the great Western tragedian, has just left me," said the agent.

"Oh, yes," responded Mr. Bass; "I can give you a little anecdote touching the same gentleman. I had Jinkinson lately with me as leading man, and although he was frequently guyed and mobbed, he carried his head pretty well up. One morning as I was seated in the box-office, he made his appearance with his hat struck at a very sharp angle, and handing me a copy of the Tompkinsville *Morning Squash*, he pointed to a paragraph, which, with much other gush, pronounced him 'The Master Spirit of the Age,' upon which I remarked, 'What of it?' Jinkinson rejoined promptly, 'A good deal, sir—an increase of salary.' 'How much?' I asked. Jinkinson rejoined, 'The Master Spirit of the Age' is worth $5 a week extra, at least; what do you say?' 'I say,' was my reply, 'Confound your impudence! I wrote that paragraph myself in this very box office, and now you are going to tax me $5 a week for being such an idiot. I don't know but I deserve it. Your engagement closes to-night; should I engage you again, I must remember that you are "The Master Spirit of the Age!"'"

NEW YORK MIRROR

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THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE,
EDITOR.

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The New York Mirror has the Largest Dramatic Circulation in America.

THE inevitable sign that prefaces the beginning of every theatrical season is found this week in the "calls" published in our advertising columns. We can remember no Summer in which the managers and actors have been busier getting together their forces for the dramatic campaign. From the formidable array of excellent combinations and the brilliant promises of the managers, we may expect splendid results for 1881-82.

The Opening of the Season.

Next Monday, the Union Square, enlarged and redecorated, opens for a "preliminary" season, under the management of J. W. Collier, with an entirely new and original play, by George F. Macdonald, called Coney Island, or Little Ethel's Prayer. The title is a singular conglomeration; but there are Sunday services at Coney Island, so why may not Little Ethel pray there if the exigencies of the drama demand it? As a matter of fact, Coney Island is only an incident of the play; but Manager Collier has a capital panorama of the favorite watering-place to work in, and hence the odd and suggestive title. Voetglin has painted entirely new scenery for the drama; the company, as may be seen from our advertising columns, is exceptionally strong; the reconstructed Union Square will draw many curiosity-seekers, and altogether we may hope that Manager Collier's "preliminary" season will be a success.

Next Tuesday, Manager Daly will reopen his theatre, for a "prefatory" season, with a revival of Cinderella at School, the run of which was not ended when the last season closed. The old, popular cast has been retained for the revival, but entirely new costumes will be provided, and the former scenery cannot be improved.

While Manager Daly begins the new season just where he left off the old one, Manager Collier makes an entirely new departure. Hitherto he has won fame and fortune by repeating through the provinces, with an excellent company, the successes which Manager Palmer has achieved at the Union Square. This was good work, well performed, but it was comparatively easy work. Now Manager Collier has determined to strike out a new path for himself, and to try to originate a Union Square success, instead of profiting by the successess which have been made for him. This ambition is laudable, and we should be the last to find fault with it. We hold that one original play is worth a dozen reproductions of old works, and we shall be glad to welcome Manager Collier to the higher ground of independent management. Everything possible has been done to render the theatre more attractive for him, and Manager Palmer, who is now upon the sea, will be home in time to congratulate him upon the result of his enterprise.

These two reopenings will be the novelties of the next week, but two favorite entertainments will come to the close of their metropolitan run during the same period. The Mascotte, which has brought good luck, as its title implies, to Manager McCaull, at the Bijou, will reach its hundreth performance next Friday, and will be withdrawn after next Saturday. We gave a pictorial sketch of this opera-bouffe last week, and need not repeat our verdict upon its merits. Next Saturday, also, Sam'l of Posen will be withdrawn from Haverly's Fourteenth Street Theatre, after a run altogether disproportioned to the merits of the piece, although not to the originality and attractiveness of the impersonation of the Hebrew drummer, by M. B. Curtis, a clever bit of acting which is deservedly popular. We are sorry to say that Mr. Curtis, and his brother from Portland, have not shown themselves to be as able managers as we anticipated. They have succeeded in arraying the whole respectable press against them by a mistake in stage management which any tyro would have prevented or corrected. THE MIRROR has been outspoken upon this subject, because the interests of the profession are involved. We do not approve of presenting upon the stage a "bad actor" pawning his costumes, but the execution of this unworthy idea is even worse than the conception, and Sam'l of Posen has received a dangerous blow from a person who is paid to do his best for the piece.

Thus, to return to our mutton, two theatres will reopen and two will close their season next week, but on the following Monday, the 15th inst., the season of 1881-82 may be said to fairly begin. Then the Grand Opera House, on the west side, and the Windsor, on the east side; Niblo's Garden, down-town, and Tony Pastor's (the old Germania), up-town, will reopen their doors, and the Bijou, with only a Sunday's rest, will resume operations with the new comicality, Rooms For Rent. Bartley Campbell, fresh from his trip to Europe, will revive My Geraldine at Niblo's, and the Galley Slave at the Windsor. The Grand Opera House will repeat the Banker's Daughter, and the new Mormon play, Ruth, an American Wife, will inaugurate Tony Pastor's reign in Fourteenth street, although he will not return with his own variety company until October. After the 15th, the other theatres will hurry their openings, if all goes well, and the Standard, with Barney Macauley, in his Jarvis Section specialty, is already announced for the 20th, and Booth's, under Manager Stetson, for the 29th, if the Kiralfy version of Michael Strogoff can be got ready by that date.

As there is to be a great deal of Strogoff during the next season, with or without the consent of Manager Colville—who has purchased both the Paris and London versions, and has a property right in the dramatization, although anybody is at liberty to make a play from the published novel—let us offer a suggestion to adaptors and managers. Two of the comedy characters in Michael Strogoff are special correspondents, one of a French, and the other of an English newspaper. Of course the temptation is to turn the latter character into an American, and make him a correspondent of the Herald. Our advice is the same which Punch gave to those about to marry—"Don't." We like the Herald very well; it is to the daily press what THE MIRROR is to the dramatic press; but, nevertheless, we do not care to see its staff put upon the stage, any more than we would care to see THE MIRROR advertised in that way. We object for two good reasons. One is that the illusion of the piece is destroyed by the introduction of a correspondent of a real paper among imaginary persons. The other is that all the daily papers, except the Herald, will be justly offended. It will be seen that we give one artistic reason and one business reason, but both are practical. It is easy to invent the name of a paper for the correspondent in Michael Strogoff, and, as a matter of good management, this ought to be done.

There is every prospect that the new season will open brilliantly. The President is recovering rapidly, and the return of prosperity to Wall street, and to business generally, shows that the people are confident that he will "pull through." Many of our own citizens are out of town, but the metropolis is full of visiting brethren, who are aware that New York is the best watering place on the Continent. No matter how warm the days may be, the evenings are deliciously cool, and "just the thing for theatre-going." Under the circumstances, nobody can blame the managers for opening early, although we are disposed to agree with those shrewd observers who advocated another month of interregnum. However, the die is cast, and the managers must stand the hazard of another relapse of the President, another break in Wall street, or a return of the warm weather. We salute the professionals with a hearty welcome, and extend to them our sincere congratulations upon what seems to be an auspicious opening of the season of 1881-82.

Personal.

FERGUSON.—W. J. Ferguson, whose picture appears above, is a capital character-actor, who will appear in Rooms for Rent, at the Bijou, week after next.

DAM.—Andrew Dam has lately returned from a visit to his friend, McKee Rankin, in Canada.

VANE.—Isabella Vane is resting in Boston, prior to beginning the season with the Templetons.

ELMORE.—Florence Elmore, who has been engaged as leading lady for Fred Warde, is said to be both beautiful and talented.

FAY.—Miss Fay Templeton, the beautiful and accomplished daughter of the popular manager, John Templeton, is singing Bettina in Boston very successfully.

WAKEMAN.—Annie Wakeman has been convalescing at Cape Cod. She has returned from that breezy place, and has taken her mother down to the United States Hotel at Long Branch for a two weeks' sojourn.

ENGLISH.—Manager W. E. English will leave for Indianapolis early next month. He has spent much time in New York this Summer, and made some excellent engagements. He reports that the improvements in his theatre will be completed in about three weeks.

MACAULAY.—Barney Macaulay is in the city getting his company together for the coming campaign, and listening to the reading of new plays that have been offered him. He opens the season at the Standard.

RHEA.—Our first page this week is adorned with an accurate likeness of M'lle Rhea, late the principal actress of the French Imperial Theatre, St. Petersburg. She has been engaged by H. J. Sargent for a tour of America, and will appear here in her successes in Europe: Adrienne Lecouvreur, Camille and Diana de Lys. Having acquired the language, she will play in English. Mr. Sargent writes THE MIRROR that she will be here about November. M'lle Rhea is accounted beautiful, youthful, and exceedingly talented.

HUNT.—Julia A. Hunt has arrived in New York from the West. She says she will not take a company upon the road this season, but will confine herself to Sydney Rosenfeld's drama of Florinel, which she will play in the principal cities.

JARBEAU.—Mlle. Jarbeau runs up to town occasionally from Long Branch to look after her affairs for next season. She has not closed yet, but offers from McCaull and Henderson have been taken under consideration. How would Jarbeau and Dolaro pull together?

SMALL.—Frank Small will leave the city next week for Boston, where he says he "will put out some of the handsomest paper ever used, and will pave the way for the best comedy ever written." Frank is enthusiastic over After the Opera. Advance men generally are.

WHITE.—Charles O. White, manager of the New Park Theatre, Detroit, who has been in the city for some four weeks engaging talent for his house, left for the scene of his labors last Monday. Mrs. White will spent the remainder of the Summer at Asbury Park.

FAMILY.—A young lady who is engaged as leading support with a prominent legitimate star, is a member of one of the oldest and most noted families of Alabama, and yet she will not allow of the fact being made public, preferring to earn her reputation by her merits and not by her social connections. How peculiar!

CAMPBELL.—The picture of Bartley Campbell, published elsewhere, shows the dramatist puffing at a segar. It may be urged by many of his friends that Campbell doesn't smoke—which is true. It wasn't ignorance that caused our artist to place an unfamiliar weed in the playwright's mouth. It was the firm conviction that Campbell ought to smoke, although he doesn't.

GOODWIN.—Nat Goodwin has made himself famous as a nautical hero. Recently, while pirouetting around in his yacht near Ocean Spray, Revere, Mass., his sister-in-law, Miss Weathersby, tumbled overboard. Nat instantly plunged after, secured her by a forehead friz, and, after a good deal of wriggling in the raging main, landed her safely in the boat. Nat got full of water, and he says it was the strangest and queerest sensation he ever experienced.

PAULDING.—Fred Paulding came to town Friday and remained till Monday. He wrote to THE MIRROR: "I am just recovering from a severe attack of illness which detained me in Washington much longer than I had intended remaining. I leave town this evening (Monday) for a month's perfect rest at my little 'nest' in Saratoga. Your Midsummer edition was the most beautiful and entertaining I have ever received, and proves conclusively that THE MIRROR is constantly improving. Accept my congratulations on its success."

BURNSIDE.—It seems, in spite of the will left by the late John Burnside, of New Orleans, in which he bequeathed his vast possessions and money to one McStea, that the relatives will come in for the great bulk. The probating of the will, which was opposed by counsel for the relatives (Miss Jean Burnside being one of them), has been sustained, the Court deciding that the holographic will (a will in the testator's own handwriting) made no provision for property beyond the date of its execution in 1857, thus leaving to the heirs-at-law still many millions. Miss Burnside knows that her uncle paid taxes on $11,000,000, and believes his actual property worth twice that amount. If such is the case she would come in for three or four millions. If we had a theatre Miss B. could be our treasurer right off.

IRVING.—Henry Irving had a benefit at his theatre in London last Thursday evening, and after being called upon for a speech, paid the following neat tribute to Edwin Booth: "We might have continued playing The Cup or The Belle's Stratagem to this moment if the opportunity had not been offered of introducing on these boards my friend and fellow artist, Mr. Edwin Booth. [Cheers.] Of his great qualities as an actor you have had no scanty proof, for, after representing at the Princess's Theatre many of the leading Shakespearean characters with signal ability, he was received here with nightly demonstrations of enthusiasm, which have more than confirmed the great impression he has already made, and which were as gratifying to myself as they must have been to him. Mr. Booth's artistic fellowship, high courtesy and single-minded devotion to our common art has made his engagement one of the most delightful associations in my remembrance. Above all, I am gratified to think it an additional link to the many bonds of amity and good-will with which it should be the pride of Englishmen and Americans to maintain."

The Reason Why.

Last week we promised to give the readers of THE MIRROR the true reason why an objectionable person named Eytinge, who plays a bad actor in Sam'l of Posen, is permitted to insult the respectable element of the audiences every night at Haverly's Fourteenth Street Theatre.

It lies simply in the fact that there has been a serious breach between the Curtis Brothers, Frank and M. B.

Frank Curtis has been his brother's manager since the season opened. He put M. B. Curtis on the road with the piece, and the young star made a hit in his peculiar representation of a common phase of Hebrew character. Frank put a small sum of money in the concern at the start, and an outsider named Sweat is a side-partner. M. B. Curtis owns the play.

Some months ago a slight rupture occurred between the brothers Curtis, and, when the dissension was satisfactorily adjusted, the star agreed to place all authority about matters pertaining to the company in the hands of Frank, reserving the right to exercise his own judgment in matters in which they should disagree. Week before last Frank went to Portland. Dated from that point M. B. Curtis received a telegram from his brother, which briefly and coolly said that the star's wife, Albina de Mer, should give place next season to a lady friend of his (Frank's). Everybody who has seen Sam'l of Posen knows that Mrs. Curtis, as the French adventuress, constitutes one of the real attractions of the play. She has won praises from everybody, and justly, too, for her good performance of a bad role. Her removal, therefore, would cripple the company and weaken the cast, which anyway could not stand much adulteration for next season. M. B. Curtis was naturally indignant at this high-handed action on the part of Frank, especially because his wife would be thrown out of place if the proposal went into effect. He sent an indignant message to Portland, protesting against this unfraternal treatment, and a few days ago, through the good offices of some friends, everything was satisfactorily arranged. Now, so far as we know, things are on a perfectly amicable footing between the two.

We only publish the details of this quarrel because they help to explain why the offensive bad actor, Eytinge, is allowed to carry on his improper "prop." night after night, with impunity. We had better let M. B. Curtis demonstrate the application of this recital in his own words, as delivered to a representative of THE MIRROR Monday.

"I'm in a very unpleasant position. Frank has gone to Portland, and has taken all authority with him. I know it is bad stage management, as well as bad policy, to allow one miserable 'duffer' to injure my piece and array a half dozen of the most influential press against me. DaFontaine, of the *Herald*, don't like it; Townsend Percy, of the *Star* (one of my best friends), objects to it, and there are many more that I could mention who have spoken to me about this matter since it was published in THE MIRROR. But I am helpless. I have no authority behind the scenes. I went to this fellow Eytinge—who, by the way, we have refused to re-engage for next season, on this very account—and asked him to remove the paper in question from his pocket, where it was conspicuously pinned, before he went on the stage. He refused bluntly, and said that he took orders from my brother only, as it was with him he signed his contract. I feel as if I should like to slap his face on Saturday night when the engagement is finished."

"Suppose, Mr. Curtis, a man in your company should introduce a positive impropriety into his part—what would you probably do?"

"Discharge him!"

"Eh—I beg pardon, will you repeat your remark?"

"I would discharge him."

"That's flat-footed and to the point, but if your brother Frank has, as you say, sole authority to direct affairs before and behind the curtain, how can you arrogate to yourself the right to dismiss a man upon any ground whatsoever?"

"Well—I don't know. The truth is I want to assume a neutral position. I don't want to offend anybody."

"But you are offending somebody every night."

"Well, you know I don't like to get into controversies. You are right in your attitude, only don't hold me responsible for the difficulty."

"But you are the star, and a part owner of the concern, therefore we do hold you responsible for a question of stage management, which comes properly under your jurisdiction. Either you are morally a coward, or you are actuated by some queer policy—an eye to 'buzziness,' or something of that sort, but I'll confess I cannot see the policy that will arouse condemnatory notices in four influential New York papers. Here is an item from the Chicago *Inter-Ocean* which shows you how an idea will spread." [Curtis took the clipping handed over by the reporter, which read as follows: "Walter Eytinge, who is playing a part in Sam'l of Posen, seems to have made himself particularly offensive under the nostrils of the New York critics. Perhaps Mr. Harry Sargent can help them to an opinion of his brother-in-law."]

Curtis is either powerless or a moral poltroon, and we prefer, from our personal friendship for him, placing the former construction upon his conduct. But whether M. B. Curtis, or Frank Curtis, or John Burke, or Mr. Sweat, is responsible, the person to blame for this nightly offense against public decency will rue his laxity in the end, for it will cost him, in one way and another, more losses than he has yet estimated in calculating the effect of his stupid blunder. As for this bad actor, Eytinge, when we hear of his gabbling, like an overgrown boy, to Curtis that "this is *his* fight with THE MIRROR, sir!" we smile at his youthful impudence. He never amounted to much, but he will never amount to anything after his participation in this scheme.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

You remember that poor Neilson left the bulk of her handsome property to Admiral Carr Glyn, one of her rejected suitors. That officer is proving himself a worthy recipient of the lamented woman's wealth. He is investing every penny of it where it will bear the best possible interest. Since the money was given over to him he has made donation after donation to every English fund or association intended for the benefit of indigent, sick and unfortunate actors. Could he place the proceeds of Neilson's toil more profitably? The latest English papers bring further proofs of the Admiral's noble benevolence toward a profession which sadly neglects the old, feeble and incapitated who are always with it. If it is a mark of honor to salute a man in that fashion I should like to catch hold of Admiral Carr Glyn's hand and shake it until I was tired. He is a splendid man and a noble heir—and thereby hangs a romance.

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Does my reader recall the story of Adelaide Neilson's love affair with this gentleman? It reads like a chapter from a powerful novel. The Admiral's heart was captured some years ago by Neilson's beauty and brilliance. He offered her his name and fortune, and the excellent social position which both would bring. The actress loved the British officer in return, and loving she respected and esteemed him. The temptation to become his wife was a terrible one to resist, for Neilson's pet ambition had been to occupy such a station as this man's offer made possible, and to retire from the thorny road of the stage. She conquered the desire, however, and with her refusal gave the Admiral the reason. "My life," she said to him, "has not been wholly above reproach. Should I accept your proposal you would certainly be subjected to the gossip and scandal of the world. No, I cannot marry you, although I love and appreciate the generous affection which has prompted this distinction. Believe me, I shall never forget you." Will anyone say that this was not pathetic? Admiral Glyn could not shake Neilson's resolve, and, like a sensible man and a British officer, he choked down his grief and disappointment, and from that time until the day of her death a genuine friendship existed between the two.

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Neilson's follies were of the heart, not the head. She had all the admirable instincts of a true woman. If by any chance a black mark stands against her name on the big book up above, surely a just heaven will wipe it out in remembrance of the magnificent nobility she showed in the incident I have recalled, when the general squaring up of human affairs takes place. As for the Admiral, he has won a nice robe and harp to wear in the shadowy hereafter for the good account he is making to the profession of the stewardship of Neilson's money.

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One of our most brilliant literary men, in a private letter which I have just received, comments with much justice and force upon the abuse, scandal and harsh personality which have distinguished certain professed dramatic papers for some time past. In the course of his telling remarks, alluding to some men connected with these sheets, he says: "They are beneath contempt, and they know it; and that is one great cause of their incessant and strenuous venom. Several of them have been braying at my heels for years, but really I have not been aware of it, except from occasional rumor. Now and then some friend dimly reminds me that he has heard a faint, far-off echo of a bray from one or the other of these restless and flatulent animals. That is all the effect they produce. The abuse of such creatures is an honor, their praise would be a disgrace. Men who aim to live by slander of others always hurt themselves more than they do anybody else. The cleverest rascal of the kind, probably, that ever wrote, was Anthony Pasquin; and Pasquin only succeeded in making himself so infamous that at last his name became a byword for everything that is contemptible, and he himself literally had his teeth trodden out of his mouth by the boot-heel of some person whom he had villified. The world soon takes the measure of a libeller. And, in the meantime, nothing is truer than what old Bentley said, that "no man is ever written out of his reputation except by himself;" and we should always remember the Spanish proverb, that "stones are only thrown at trees which bear fruit." Were the crying abuses of dramatic journalism ever arraigned in abler fashion than by the stern pen of this eminent writer? I think not. The Spanish proverb he cites is apt; but we have an American one, that is homely and quite as good, which says, "you can't spile a rotten punkin by bustin' it." The long-eared animals who browse upon the profession are daily finding that their pasture is growing beautifully less. It will not be long, I trust, before the beasts will all be placed securely behind the bars of the public pound, when they will feebly bray at one another, and kick the life out of one another with their malicious hoofs. Everybody will be delighted, I am sure, to hear of the impounding of these vagrant jackasses.

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It is generally admitted that John McCullough has had the best company of any American tragedian. Although his support this season will be materially weakened by the loss of Fred Warde, who stars on his own hook, it will probably retain the supremacy for which it has become noted. There is a chance, however, that one other organization may eclipse genial John's troupe—I refer to that which is being selected for Edwin Booth. Abbey, I hear, has been getting some of the people in England, and among these are Robert and Bella Pateman and several of the principal actors who were to have rendered Mr. Booth support during his canceled tour among the principal English provincial towns and cities. One reason for engaging these players, I hear, is the fact that they demand heavy forfeits from Mr. Booth should he wish for their release from the fulfilment of their contracts; but the main point in view is the recollection that McCullough possesses all the available cream of our American tragic actors. Not content with skimmed milk, Abbey naturally turns to England for more cream; whether he gets it or not next October will demonstrate. Maze Edwards—who has run out of town, by the way, to get a brief respite from his arduous duties as Abbey's general business manager—says nothing, but as he has been in almost daily telegraphic communication with his principal, and as half a dozen important engagements for Mr. Booth's company have already been effected in New York, it looks very much as if the foreign cream had soured, and that home milk is not so bad after all. Mr. Booth, as a representative American tragedian, ought by all means to have a representative American company, and with such, let us hope, his manager will succeed in surrounding him.

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Dan Frohman will not be back from Europe until the 25th inst. It is whispered that he went abroad for the purpose of making arrangements in London to play Hazel Kirke, with the original cast, scenery, etc. The object of Frohman's visit has been kept very quiet, and I should not wonder if this was it.

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The good luck of the Bijou Mascotte is already proverbial. It has brought two marriages, both in the company. Last week, Spencer, the leader of the orchestra, took a young lady who sings in the chorus to the Little Church Around the Corner, and Dr. Houghton made them one—or the equivalent of a unit. Yesterday, at two o'clock, the same clergyman was called upon by Louise Searle and a certain physician of this city and the same proceeding was repeated. Surely it's a splendid thing to be a Mascotte, and a desirable thing to have something to do with The Mascotte.

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Speaking of this pretty opera recalls a visit which I received an hour ago from Mr. Wilbur, the manager of the excellent troupe now playing at the Bijou. He showed me the box receipts for last week, and really they were astonishing. They show the largest returns since the first production of the piece. This is encouraging, looking back through a vista of nearly one hundred performances. Such a thing as a light opera of this character receiving such a number of performances in New York is unheard of, while the season of the year and other considerations make it unparalleled.

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If the Trunk Line war only holds out long enough actors will reap a harvest thereby. The trouble about such controversies is that the railroad bandits find out too soon that they are cutting their own jugulars.

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A good story about John Stetson has been wafted over from the dull confines of Philadelphia, where it wasn't appreciated. A property man, who for convenience I'll call Robinson, was sought by Stetson to engage for Booth's Theatre. Haverly meanwhile was looking for the same individual to place in the Fourteenth Street Theatre. Charley Andrews, happening to meet Stetson, asked him if he could recommend Robinson, who claimed to have had charge of the "props" many years at the Boston Globe.

"Can't recommend him," said Stetson.

"Why not?" asked Andrews.

"He's a blanked thief!" exclaimed Stetson hotly. "When he left my theatre he stole every acoustic there was in the place."

An Intercepted Letter.

ASBURY PARK, N. J.,
August 1, 1881.

DEAR OLD BOY: When we parted at the United States, Saratoga, last Tuesday, don't you remember that my next resting place was as much a problem to me as it was to anybody else? The "morantic" look of the settlement from which my letter is directed caught my eye as I was glancing casually over a time-table in Albany. Following the impulse of my erratic disposition, I came here immediately, and ever since have been posing as

An Asbury Park,
Young man:
A raspberry mark,
Young man;
A high Methodistical,
Rank egotistical,
Lemonade drinking,
Young man.
—WESLEY

Having made no engagement for next season, and having no prospect of getting one, I naturally have none of those little parts, etc., to study, which generally disturb the serenity of an actor when he wishes to lay aside the sock and bucksin for the more agreeable business of bathing, drinking, dancing, and the thousand trifles that make-up (how glibly that word somehow runs from my pen, old boy,) seaside diversions.

Asbury Park and Ocean Grove, "Twin sisters by the sea," as they have been dubbed, are nicely located. They lie side by side, and are only separated by a long, narrow lake, which reminds me forcibly of the London Serpentine. On the banks of this water, beautiful villas are built which extend from one end to the other. It is a heavenly sight at night to watch the scores of rowboats gaily decorated with colored lanterns, and the effects of the singing of stray musical parties on the lake is away ahead of the distant moonlight effects you and I have helped to make in the wings when we were playing the small towns of New England seven years ago. (Do you remember, my boy, how we deemed it expedient to leave our solitaires in Danbury, the day after we played against the London Circus to a twenty-three dollar house—eh?) A splendid board promenade or plaza runs from the grove to the extreme end of Asbury Park, a distance of about two miles, which at night is well lighted by myriads of lamps. The bathing is capital, far better than at Long Branch, or Atlantic City. The streets are wide, and the overhanging branches of the trees that grow each side meet in arches overhead, and form long, shady avenues. There are many good drives, but the most frequented is that through Elberon to Long Branch, where every afternoon one may see the fashionable world in full array, driving up and down there. The broad Ocean Avenue Asbury Park differs very little from other watering places, except in the prohibitory law against liquor. A person desiring to build or open a hotel must submit to a clause in the lease against the selling of liquors; many of the evils which ruin other charming watering places are thus prevented. But fancy no "night-cap" or "eye-opener" to be had for love or money. There's no back-door in Asbury, and although, as you *know*, I'm not a drinking man, it's a sort of hardship to realize how far you are distant from a good square "nip." Rowdyism or drunkenness is a thing unknown down here. Being a member of the Methodist faith, for the length of my visit, I, of course, attended service in the Grove, but I hear that in Asbury Park there are several very handsome churches of all classes and denominations. Don't you know, old man, that the Methodists aren't such an intolerant lot after all!

But I must bring my prosy letter to an end. A party of friends have called to get me to join them in the frightful dissipation of a crabbing expedition. Can't you take a run down for a day or two? I have but a short time before I must return from my wanderings, so am obliged to crowd all my crabbing, driving, bathing, horseback riding, and moonlight walks, into an inconceivably short space. Come down and help me share them. Good-bye, old fellow. I trust you have been having as jolly a time this Summer as

Your friend,
NED.

P. S.—Come down over Sunday, and smuggle in a small case of that excellent claret, which we get at the Lamb's, under your classic duster.

Blanchett's Opera Company.

The Emelie Melville Opera Company will be composed almost exclusively of California talent, and will comprise nearly fifty people. Miss Melville has been on the Pacific slope for many years, and has received most of her training there. She is recognized as the leading opera bouffe artiste of America. She is not only a finished actress (being at one time leading lady at the California Theatre under the McCullough *regime*), but a soprano of great merit. Among the leading people of her company may be mentioned Gracie Plaisted, born in Vallejo, Cal., a few miles above San Francisco. She possesses a sweet soprano voice, is pert and petite, and will become a favorite in the East. Lillie Post is a beautiful woman, a good actress, with a voice of exquisite sweetness. Her upper notes are phenomenally pure. Agnes Halleck and the three Vallergo sisters possess decided musical and dramatic talent, and are a valuable acquisition. Among the gentlemen, Wallace Macreary has many points of merit; has a superb tenor voice, is a good actor and dresser, and a favorite. Tom Casselli has grown up in 'Frisco, and achieved renown in his comic personations with the troupe; his voice is rich and full, and he is a good actor. Max Freeman first gained distinction several years ago in Fatanitza, at the California Theatre. He is a superb actor, a fine singer, and has just enough of the German accent to make his speech agreeable. Charles Dungan will branch out professionally for the first time. He is a handsome young blonde, with an agreeable baritone voice. He essayed upon one occasion Sir Joseph, K. C. B., at the Standard in that city, and, although not much of an actor, his superb voice carried him through, and he became a favorite. Horace Vallergo has made quite a reputation in Frisco—is a careful actor and good singer. The chorus will comprise some forty voices, male and female, which has been well drilled during the last year in San Francisco.

Miss Melville's principal costumes are being made by Chinese *modistes*, and will be ornamented with paintings and etchings in oil on silk. During her coming Eastern tour, under the management of Charles E. Blanchett, she will produce over sixteen operas. Mr. Blanchett informs us that he has had no trouble in making dates, managers being only too anxious to book. He will probably open with a season of eight weeks in Boston.

Dutch Philosophy.

A reporter of THE MIRROR met the well-known Teutonic representative, Gus Williams, the other evening, and corralled him for a talk. He was looking well, and his brief sojourn at Mount Clemens Springs has benefited him vastly.

"Well, how is the Dutch drama?"

"All right. Expect to do well this season."

"Got any new plays?"

"Yes, three, which I have just been reading."

"Like them?"

"Can't say that I am prepossessed. One of them is the vilest thing I ever had offered to me."

"How do you like Kaiser, which I hear you are going out with?"

"Don't like it very much either. But I may make something out of it. The fact is, one man out of a hundred hasn't the slightest idea of the requirements of the Dutch drama. When they attempt to write German lingo they always fail. I like a drama written wholly in English, and I will put the Dutch to it myself. There's only one man to my knowledge who can *write* broken English, and that is Oofty Gooft. All others fail. It makes me sick to read some of the Dutch twaddle incorporated in plays. Authors get a few of the common expressions of the day, and transpose the pronunciation, and imagine they are accomplishing wonders, but when a Dutch comedian reads their pieces he has to smile at their ridiculousness. A Dutch actor takes the English and reads it with his own peculiar accent. What is sometimes an extremely pathetic and serious sentence, by a correct Dutch interpretation, is made very laughable, though the actor himself puts the lugubrious side to it. It is the pronunciation that draws the laugh, not the spirit by which it is prompted."

"Please illustrate."

"Certainly. For instance, I can take the Lord's Prayer, recite it in Dutch, and while the method of delivery makes you laugh, I inwardly feel its sacredness, and deliver it with all the earnestness and unction I can command. While doing so my comic nature does not assert itself, but a deep, true and potent feeling of reverence and awe. Yet I see the audience with smiling faces before me. Therefore that which excites the risibles is the humor in the dialect, for I often wonder, while I am reciting a very pathetic monody, why the audience do not enter into my feelings, and put on a serious face. But they don't. And this is the secret of the popularity of Dutch recitations. However beautiful and serious a poem sounds in English, let it be delivered in broken English, and with the same earnestness, and it is bound to occasion laughter, and yet I do not doubt the sentiment is duly appreciated. But the comicality in the dialect invariably obliterates the sublimity of the language if it does not sometimes obscure the sentiment.

"But does not the facial make-up give a sort of ludicrousness to the delivery?"

"It may have something to do with it; yet I can come on in a plain evening dress, and with a sober face and grave aspect, recite a doleful ecologue, and the laughter will be just as spontaneous as if I were rigged out in the broadest Dutch costume. It simply shows what cachinatory power there is in the dialect."

"What are your intentions this season?"

"On Monday I go back to Mount Clemens, rest awhile longer, return, and prepare for my season's tour."

Campbell, Bart.

Baronet Campbell, or as he is better known, Bart. Campbell, saw more of England, France and Ireland in the two months of his absence than the most experienced tourist could have mastered in a year's sojourn abroad. Campbell has brought away positive opinions of what he has heard and seen, and these opinions have been industriously disseminated since his arrival. He has not lost his remarkable "see?" nor his strong Yankee propensities. He is as roughly graphic and as ungrammatical in his speech as ever. He hasn't room for the wonderful anecdotes he has gathered about prominent people and the unanimous cordiality with which they neglected to receive him, and so his numbers of friends have humanely acted as patient receptacles for the overflow. By all means, Campbell should dramatize the pathetic visit he paid to his birth-place in Ireland, and the incidents of contemporaneous human interest which accompanied it. We hope he will not forget this hint—it embodies a duty to the stage and to posterity.

At the Theatres.

Monday night a revised version of The Professor was given at the Madison Square Theatre without public announcement of the fact. This was scarcely a wise manœuvre, it strikes us. If the piece has made the legitimate success claimed—and we are not among those who doubt this—it was not necessary to alter or rearrange it after it had run just two months in its original form.

The principal alteration consists of the introduction of an alleged comedy artist, in tight breeches and prominent white gaiters, who replaces the detective of the discarded version, inasmuch as on him devolves the labor of clearing up Daisy Brown's identity in the fourth act. Harry Lacy has been given this character, and the readers of THE MIRROR can readily imagine what a melancholy exhibition he makes it. A gentleman bearing the name of Gene Wiley (amateur?) tries to act the role of Henry Marston—previously played by Lacy—and falls ignominiously. He is another addition to the ranks of namby-pamby young men who seem to be rapidly appropriating all the juvenile positions on the stage. Wiley is a trifle worse than the general run of the kind. John Wilson plays Moses Brown, E. L. Tilton having gone out of the cast. He is conventional and ineffective. Leslie Allen gives about the best piece of acting in the play. C. W. Butler, as Gustavus, is painfully mechanical, and Marie Chester rivals him as Grace Gray, in this respect. Gillette's representation of The Professor appears to please the audiences immensely, and he is about the only attraction of the play outside the scenery, which, as we have already said, is very beautiful.

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Saturday night brings the end of Curtis and Sam'l of Posen for this year at least. On the engagement both Haverly and Curtis may be said to have made some money, although since the first of June business has not been large by any means. Credit is due the management for the excellent manner in which the attraction has been worked during its stay here.—Friday night The Mascotte, at the Bijou, will celebrate its hundredth performance. It will be sung one week longer, when Robert Spiller's farcical entertainment, Rooms for Rent, will be given a hearing.—Preparations for Collier's Coney Island have been completed at the Union Square, and the piece is positively set down for Monday night. Work is still progressing in the theatre, which does not look as though it would be ready in time for the opening.—Daly's throws open its portals, too, Tuesday evening for a brief "prefatory" term, when the interrupted run of Cinderella at School will be continued. New costumes and the original efficient cast are promised.—We are enabled to announce, on excellent authority, that the opening attraction for the Fifth Avenue Theatre will be a farcical comicality called Smiff, by George Fawcett Rowe. It treats of the astonishing adventures of a dramatic company crossing the Atlantic from England to this country, and the leading character will be Lester Wallack, who will be personated by one of his bosom friends, Rowe himself. This will be fun for the critics, but the experiment of representing live celebrities on the stage is dangerous. It has been tried at this very theatre with dire effect. Has Colonel Haverly forgotten Percy's La Societaire?

A Man About Town by-the-Sea

LONG BRANCH, August 1, 1881.

DEAR USHER:—I fancy I can see you opening those expressive orbs of yours a degree wider when this familiar scrawl greets your vision. Doubtless your memory reverts to the last night of the season, when you had performed your hospitable duties towards me for the last time, and the final notes of the orchestra blended with our farewells, as with a cordial shake of the hand I thanked you for the numerous histrionic treats to which you had ushered me. Othello's occupation was gone, the front row surrendered to the ruthless hands of the cleaner and upholsterer; what, then, was left me? After prolonged cogitation, I determined to select some pretty rural spot where, far from the reach of latest "Quotations," Fourth Editions, and even pertinacious messenger boys, I might pass my Summer in one long pastoral dream, from which only the first stirring notes of the introductory overture might rouse me and call me back to my Thespian pleasure haunt, which alone brings true solace to my Bohemian soul. I found my little spot, just such a one as poets rave about, embowered in graceful vines, surrounded with sweet-scented flowers of every hue, a bathing brook, a sunny hillside (that is, when the sun shone), and inside a perfect little treasure-trove, so neat and cool; and then, last, but you will hardly think least, for my attendant, a Phyllis, with eyes so bright and lips so red that they might even tempt such a hardened reprobate as myself. But alas! I fear the vein of bucolic appreciation was omitted in my composition. I found I didn't sink into a pastoral dream at all, but stayed wide awake and looked at my summer idyll with such a critical matter-of-fact eye that it faded away with rapidity, until I even found myself admitting with a sigh that Phyllis (nee Mary Eliza) used bad grammar and was shamefully addicted to onions. Besides, I began to have a natural curiosity to see what people were doing in civilized communities; whether they were born and grown up, and discussed their neighbors in the same style as they had done in the halcyon days, when I registered my name on their hotel list. What was to be done? I knew it was out of the question to go back to the city. Its heated pavements and glaring walls would set my old bald head throbbing in no time. However, I didn't have to think long before my soul yearned for dear, delightful, exhilarating Long Branch. Thither did I determine to wend my way, and being ensconced here now one of my first thoughts has been for THE MIRROR and our mutual friend and benefactor, the Usher. Of course the first thing to be mentioned is the season; it was a very late one, naturally, the wait being caused by the very tardy arrival of the warm weather. The fashionable devotees, however, are not to be cheated out of their season's enjoyment, and the consequence is they merely make a business of cramming into a small space the same amount of gaiety; and they are cramming so successfully at present that the sight of it fairly makes one's head whirl. Of course it's a settled thing that every season surpasses all those that have gone before, but this time I can actually set my seal on this as the most brilliant I have ever witnessed, and add with the villainous pedagogue of Billee Taylor—"for once I have spoken the truth." Every available spot that humanity can occupy, humanity does so to the fullest extent; we are overrun with celebrities of all classes and all nationalities; wealth is so abundant, and in fact so very common, that a man who is simply a millionaire, who can't draw his check at an hour's notice for a couple of millions, is regarded by us with intense commiseration. Of course the usual set of professionals are here; the ones who make this their home, and have cottages here. I have been strolling round among them trying to see how my favorites look under the uncompromising beams of a summer's sun, instead of the soft halo of the footlights. Trying, too, to pick up some morsels of theatrical gossip for my amusement, but I find the latter task more than difficult; during these months "theatre" is a word that is universally tabooed from the dictionary of our colonists. Talk to them about the season here, crops or kindred rural topics, and they expand with affability; but just mention casts or dates, or terms, and they gird themselves up and prepare to flee. The upper end of Cedar avenue is the portion now famous as the "Actors' Colony." I don't quite know how it carried that name either, as there are only four of the tribe who have pitched their tents in that location. Of this quartet, the first one you meet after passing Hoey's is Mary Anderson's. It's an extremely pretty place, which they have lately made more so by divers improvements. The damsel herself leads a particularly quiet and secluded existence. Sometimes one may see her indulging in the chaste and inoffensive game of croquet, in company with her younger brothers and sisters. But most of her recreation is taken on the river, as the family all aver they have a particular weakness for sailing. On the beach she is very seldom seen, whether riding or driving. All of which, however, she explains to you with a winning smile and a peculiar grace which I defy any heart, masculine or feminine, to withstand, by saying that she really has not been very well, and is beside very busy studying. She has several new parts for next season, among which are Pygmalion and Galatea and Madame Roland. Miss Mary is rather more sensible on one point than most of our lady stars. She knows her golden talisman is her youth and health, so in order to preserve them as long as possible she is taking a good solid rest. She has been here since May and does not leave until the last of September. Miss Anderson's neighbor is John Albaugh, the manager, and if you want to gain his undivided attention you must talk to him about corn and harvests, for John wants to be a farmer. He has had his name associated lately with three theatres, those of Baltimore, Washington and Albany, but he has found out that although glory is very well in its way, cash is sometimes handier to have about, consequently he has dispensed with his Albany theatre, which has been for some time only an incubus, and will devote himself to the others—a proceeding which gratitude demands, as they've proved wonderfully lucrative to him. Meanwhile Mrs. Leland is going to try if the charm of feminine management can woo the genius of success back to the Leland Opera House. A little above Mr. Albaugh's, on the opposite side of the way, is Rosedale, as William Henderson has christened his residence. Mr. Henderson is one of the most domestic of men, and there are probably few men at Long Branch who take more real pleasures in their homes than he. He is especially fond of driving and bathing; in the latter pursuit he shows off to advantage too, as he is a capital swimmer. The gallant Standard-bearer has great faith in Patience, and thinks there is every reason why it should repeat here the phenomenal success it has achieved in London, where he says the dresses are at present being made to order for each member of the company and chorus. Carrie Burton, who won her way to the hearts of the New Yorkers as Phœbe, is to interpret for us the Gilbertian milkmaid: Carleton is to play the Duke, and Ryley, another one of the metropolitan favorites, is to be in the cast. Opposite the residence of Mr. Henderson stands that of Frank Chanfrau, where you will most probably find him stretched in the big hammock that always ornaments one corner of the piazzi, while by his side you are pretty certain to find his Damon, Clifton Tayleure, his charming wife, and his son, a handsome young man who has decided to adopt the stage as his profession, and goes out with McCullough next season. Revised editions being the latest thing, we are to be favored the ensuing season by Mr. Tayleure with one of Kit, but as Chanfrau will, of course, constitute the performance, I suppose we need not fear that a slight change of dress will deprive us of our old friend. This ends the branch of the Actor's Colony on Cedar avenue. Just south of that on Park avenue is the residence of Mrs. Floyd and her three daughters, of whom the eldest, Miss Ernestine, has also determined to cast her lot with the disciples of the sock and buskin. Adjoining their place Mrs. Edwin Adams lives, and opposite her, H. T. Paddock and his wife, who is always dear to the hearts of the theatre goers as simple Maggie Mitchell. Mrs. Paddock has a particular weakness for the briny deep, where she dives and plunges and takes headers with a true Fanchon abandon. Of all the new plays with which our little favorite is credited, I believe it is a fact that she is to have one by George Fuller. Everybody knows him; if they don't they ought to; for they miss a treat in not being a visitor at the cosy little studio on Broadway, which his own bluff heartiness and his little wife's cordiality make a pet resort with many of the actors and journalists of Gotham. There is one more professional cottage at Long Branch quite at the other end of the beach, where dwells Oliver Doud Byron in true Bohemian style, and with nearly always a housefull of friends to help him dispose of the money he coins so plentifully through the winter. He says he has other new pieces ready, but the public all want Across the Continent, and as long as they render it so lucrative for him, he is quite content to give it them.

Besides these who are located here, we have had a great many who pass at least a portion of the Summer with us. Driving on the beach you are pretty certain to meet John Drew and his wife, whom the New Yorkers know best as Josephine Baker. Her brother, Lewis Baker, who belongs to Raymond's company, is also here. Raymond himself and his wife are staying at the West End for a few days, and express themselves so delighted with the place that they are loooking out now for a cottage which will just suit them, and where they can settle down. The other day on the beach I recognized Eleanor Carey's handsome figure, and learned that the gentleman with whom she was walking was George Darrell, who supports Fanny Davenport the coming season. Parsloe is boarding over by the river. George Edison is here. Frank Drew is at the Ocean Hotel, and the Maeders are at the United States. Earlier in the season I caught glimpses at different times of Minnie Palmer, Vernona Jarbeau, Sadie Bigelow and Kate Forsyth, but these four handsome faces are all withdrawn from us. However, every day some fresh one suddenly dawns upon me, and it's really quite encouraging to find that there is sufficient Thespian aroma here to render existence quite endurable until the happy moment when I can resume my laurels and ecstacy as

THE MAN IN THE FRONT ROW.

The Giddy Gusher

ON THEATRICAL FUNERALS.

I don't think I can remember a season, since Pelby managed the Richmond Hill Theatre, when so little was done to amuse us girls.

The disease called "Vacation Fever," with virulent European symptoms, first broke out among the clergymen, thence spread to the managers, and is finally raging among the actors. In good warm Summers of the past, if a miserable manager closed for repairs, either in his theatre, his health, or his pocketbook, straightway the company got together and began playing light Summer pieces, like Pizarro, or The Stranger, and we girls had some amusement.

Coney Island and the Gardens are well enough in their way for staid people with growing families; but it's something ghastly for our set. Night after night Sam'l of Posen—supposen' we could sit it out night after night—and human nature cannot endure a steady diet of The Professor. It's as bad and deadly as a regular course of pigeons.

If James Collier don't begin his Coney Island Prayer at the Union Square very soon there will be some valuable deaths in the profession.

Thinking of funerals, they also are unusually scarce just now. I was reflecting only the other day what a dull Summer this was.

Let me see. The last five years, in the hottest of the weather, I always went to some entertainment of the funeral kind. Not one thus far this Summer. There was some hope held out by one of the girls (who fell down a pair of cellar stairs), that we should have a chance of meeting in the Little Church Around the Corner. Dear John Carroll also excited some anticipations, which are dashed by a remarkable change for the better, since his wife got home to nurse him.

Oh, dear! Well it's some comfort to think over the old affairs. I remember when Mrs. Concertina Hall died suddenly. Her husband was off on a Summer tour. He reached the city in great grief and took hold of the funeral arrangements in a wild and vigorous way quite delightful to witness, after the composed easy style I had seen most bereaved husbands behave.

But he mixed up his woe and his worldly affairs during the services in a very amusing manner.

Most of the mourners had assembled, when Mr. Hall rushed in to take his place. The gentleman had begun the season with a tall white hat, but for this melancholy occasion he ran it round to the hatters and had crape put on plum up to the top. Then, from some other source, he had procured the biggest red cabbage rose that ever grew, and this he placed in his deceased wife's hand; deposited the hat on the floor; drew up a chair beside the coffin; assumed his most funereal cast of countenance, and waited for the rest of the ceremony.

Suddenly he remembered that something in the way of eulogy might be expected, and he broke forth: "Oh my poor lost dear! I can't have it so! I can't bear it! You were so good—" then seeing Sam Sharpley enter the room, "Hello, Sam, you're looking well. How's business? We played in Providence to $900 Saturday night. (Enter Mrs. Trumbull.) Good afternoon, Mrs. Trumbull; this is a sad time. This is a dreadful loss! (Turning to the late lamented.) Poor dear little woman! No one can tell what 'tis to lose you—no one but me. (Enter George Christy.) Why, George, old man! This is good of you. I heard you had gone out with Hooley and didn't quite take it in. The Lord gave and the Lord taketh away! Take a seat by Susan Ann. How fond Concertina was of you! I'm trying to bear up the best I can. (Seeing another new comer.) How lucky it is you dropped in to-day, Dan! I want to learn if Sivori has signed with you for the Fall and Winter—you're just the man. I want to see. Boo! hoo! hoo! hoo! (Enter Minister.) Oh! what a loss this is for me."

Well, well, Concertina! He was a good husband all his life to you, if he did get a little mixed at the funeral.

Then who that heard them will ever forget the pretentious obsequies of Sir Giles and the wild shriek of the stately daughter, and the tragic stalk up the aisle with fixed eyes on the northeast corner of the coffin—the emotional passages accompanying the service, and the triumphant march out of the church? A performance only equalled when Christadoro Topnot buried his juvenile lead.

It was a broiling day at noon when we girls entered the porch of Dr. Houghton's Church. Out in the melting sun on the sward was a little object that looked like the baby elephant with his ring trappings on—a heap covered with an embroidered cloth all purple and gold. We stood on the steps to catch a breath, while the bearers grouped themselves each side the showy mound. Some one removed the mantle, and, great Scott! there underneath was the casket containing all that remained on earth of the favorite Jeune Japonica! There was much delay, when a carriage drove up; two young men assisted out and put carefully together Christadoro Topnot, the chief mourner. Going up the path he arranged his haggard eye—he laid out his props—his black-bordered handkerchief, his mourning hat, and one glove carelessly held. Then the procession formed; the bearers and poor Japonica; then, solus, Christadoro dragging his off-foot, with two convulsive motions of the shoulder to each step. It was slow but effective. Public sympathy and admiration were equally divided between the dead and the living, and many a maiden would have been puzzled to say which she would have liked best—to have lived and been loved by the loved and lost, or died and been gracefully mourned in the eyes of a sobbing world by such a touching mourner.

My faith in the continuance of male grief was considerably shaken up when Christadoro's voice, with a convivial party on a yacht, woke up a whole settlement of us girls at 11 that same night.

"Now," said Sher Campbell to me one day, "Old Gunpowder has lost his daughter, Pearlpowder. It's the correct thing that you and I go up and make a call of condolence."

So we started. The cars being crowded, we sat on opposite seats. All of a sudden I was electrified to behold the changes going on in Sher's countenance. Intense despair seated itself on his mouth; unmitigated agony seized his eyes, which filled with tears; unutterable woe took possession of his splendid Roman nose; his hand went out with a jerk and cleaved the air.

"What is it?" I anxiously enquired as the car stopped and we alighted. "What is the matter?"

"I was going over a few words I meant to say to old Gunpowder," he replied.

Sure enough, we were ushered into the presence of the bereaved father, and up rushed Sher, fell on the old man's neck, and blurted out, as he wrung his hand, "He cannot go to you, but you can go to him!" While I plucked him by the coat and begged him to remember that Pearl Powder was one of us girls!

And then, I never shall forget the funeral of dear Euphemia Lorgnette. She had been one of the stars of this country for years; then she became too stout, poor girl, for Juliets and Paulines, and just struck out for the Nurse and Madame Deschapples, but death took her in a Summer season, and we gathered in great strength at her funeral.

Don Pedro Buskin was present—and you all knew Don Pedro, with the cellar bass voice and those terribly big feet, which are invaluable in country companies, they do fill up the stage so! He had known Euphy through many a long engagement, and, dear man, he was really much overcome at her loss. Well, Don Pedro has a nose in accordance with his feet—a tremendous nose—and when he sneezes solid things tremble; anyway, he starts me!

Just as the officiating minister closed his remarks, he expressed a hope that we should all meet when the last trump of Gabriel sounded!

I saw Don hanging on to his nose—rubbing the bridge of it—trying to choke one of those sneezes that have broken him all up in Macbeth or Hamlet. As the parson mentioned "trump," it seemed as if it ordered him to show his hand, and poor Don rent the air with the worst sneeze on record. It was awful for us, and must have distressed the spirit of Euphemina if it was conscious.

But, there! how I have run on! It's always the way when you mention funerals to

THE GIDDY GUSHER.

—Adeline Stanhope, well known in England as a star actress, and who succeeded Rose Coghlan as leading lady to Barry Sullivan, late leading lady of Baldwin's Theatre, San Francisco, arrived in this city on Friday last, and was immediately secured by Fred. Lyster, to star through the country in the part of Blanche de Beaurepaire, in Mrs Romualdo Pacheco's new drama, Loyal till Death. Miss Stanhope made something of a sensation recently in San Francisco in Forget Me-Not and Coralie. The information we received last week that the lady would be one of Lester Wallack's leading ladies was rather premature.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.
LOVE'S LABORS LOST.

PEARLS BEFORE SWINE.

TO THE EDITOR OF THE DRAMATIC NEWS (or in his absence to that gentleman's representative):

DEAR SIR:—Your paper, the Dramatic News, has, I believe, accused me of offering to Mrs. Garfield my professional services—has accused me of trying to advertise myself in that way. Other papers have taken it (the accusation) up, and have made unpleasant comments. Now you declare your desire to be first. Prove that by doing me justice in this matter. Withdraw your assertion. Retract what has gone out to my injury. I never made an offer of a benefit to Mrs. Garfield. I offered my sympathy, as any stranger had a right to do. Mr. and Mrs. Garfield are my personal acquaintances, and yet my telegram to Mrs Garfield was sent under care of a lady who is a stranger to me. Does that look like push? like advertising? The accusation is a cruel one, and it is utterly false—utterly. I have scrawled this at the hotel, in a street car, anywhere I could catch a moment. I don't know your printing day, but I shall look for a word or line soon that will prove your "justice."

CLARA MORRIS HARRIOT.

July 21, 1881.

SHADY PARKES

NEW YORK, July 21, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—As the accompanying New York Mercury was in print at 10 o'clock of the morning of July 14th, and was delivered to the various news companies before noon of that date, you must admit that the following paragraph from to-day's MIRROR is not based on fact:

THE MIRROR saved the Mercury a good deal of time and trouble last week by publishing a list of next season's combinations, which it reprinted without credit. This sort of thing is becoming so frequent of late that thefts of journalistic enterprise will be known no longer as newspaper Burking, but newspaper Parking.

Very truly,
A. D. PARKES,
Dramatic Editor.

HE SAID IT IN CONFIDENCE.

NEW YORK, August 1.

EDITOR NEW YORK MIRROR:

DEAR SIR—There never was anything further from my thoughts than making a public expose of the weaknesses of any of my fellows. Therefore it was with painful surprise I saw last week in your issue statements emanating from me derogatory to a certain famed gentleman I really could never wish to speak ill of.

In justice to me as a stranger, I think the few words I let fall (foreign to my own immediate business), and which I regarded as confidential, should never have been published. I refer to the Joe Emmet story.

I remain yours,
CHARLES ERIN VERNER.

OUT IN THE WILDS.

IN CAMP, SUMMIT OF THE ROCKIES,
NEAR BUTTE, MONTANA,
July 17, 1881.

EDITOR NEW YORK MIRROR:

There are a few "show" items out here that may be of interest to your myriads of readers, so I will give them. Katie Putnam is doing immensely in this Territory, and is scooping in the dollars. Plunkett is doing fairly, as also is Hoskinwinkle. Robert McWade is doing a poor business, because he has a vile company. People are particular out here, and must have good talent, or they will not patronize. Arlington's Minstrels are turning away people every night. Amusements generally are doing well.

I have been here so long—some eighteen months—that I am nearly lost sight of by my Eastern friends, but I find the climate so beneficial, and the times so good, that I could not get away. I propose going East, however, in the Fall. I spend my time in prospecting, hunting and trout fishing. Unmistakably the best trouting in the country is to be found in this section. I spent eight weeks in the Yellowstone region last Fall, and I found it to be Wonderland in every sense of the word. I will shortly take another trip to the Geysers, and will mail you some interesting curiosities from which you may judge of the great natural beauties of this part of the world. I have prospected, located and interested myself in many mines here, and believe I will reap abundance in the near future.

Hunting is a favorite pastime. I have secured a very large mountain lion pelt, three black and one silver-top bear pelts. A number of English sportsmen are hunting grizzly and cinnamon bears, and enjoy the sport hugely. Why don't some or our profession instead of spending their vacations in Europe, get up a party for the Geysers, see the greatest wonders of the world, and recuperate in the healthy climate of this region? It would benefit them immensely, and cost them about one half what it does to cross the water. Besides it would leave their spare dimes in their own country, where it may come back to them. I can heartily recommend Montana as a profitable, instructive, recreative, and health-inspiring country for my professional friends to spend their Summer vacations, and one visit will induce a second.

THE MIRROR is circulated quite extensively hereabouts, and has the recognition of the whole profession. I am glad to know it, for you are certainly running a splendid paper.

Truly yours,
FRANK BOSWORTH

Osmond Tearle.

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Mr. Gerald Eyre.

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Waco is the largest city in the State between Dallas and Houston.

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J. P. GARLAND,

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Pen and Pencil.

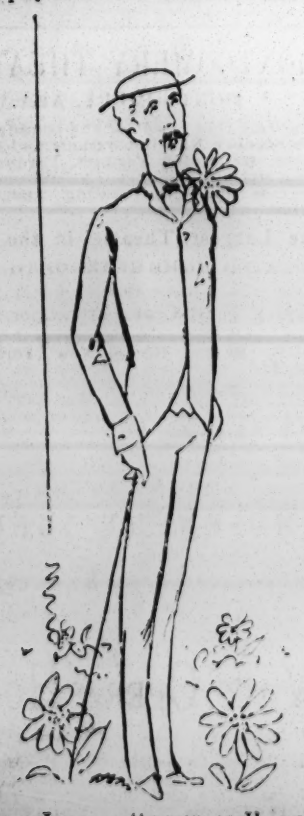
And in the beginning the night was exceeding hot. The *Isle de Conie* being unreachable at half-past eight o'clock in the evening, Pencil and I strolled into the sanctuary of the Madison Square Theatre, and having bought our seats from one of the Lord's chosen people, who acts as high-priest at the box-office, removed our hats and tip-toed in. The pews were comfortable, and the cool air that was forced through the floor blew up the legs of our pantaloons in a most delicious manner. The Madison Sq-vare (*vide* programme) orchestra piped away at some sacred selections that must have been plagiarized by Watts from The Mascotte. This orchestra, which with the double stage forms the great pride of the management, is cited as one of the special attractions of the Madison Square, in the little tract that is given to the audience by one of the deacons who stand at the door. "Instead of being placed in front of the stage," says this decorous little book, "the orchestra is situated above the proscenium arch." The curtain that conceals the musicians from view left an aperture at one side, through which I saw Mollenhauer's fiddlers and tooters, sans coats, collars and cuffs, dividing their attention equally between the instruments and divers tin pails and glasses yclept "schooners." Verily the elevation of the musicians is an advantage to the orchestra.

Pencil's sketches and my observations were interrupted because the veil of the temple was rent in twain from the top to the bottom, and the performance of The Professor began.

I didn't see Act I. A woman in pew No. 9, just in front, wore the inevitable archery target on top of her head which effectually shut off the stage from my view. Deprived of the use of my blooming optics, I softly ejected (mentally) a hallowed oath, and applied my ears to the task of making out what was going on. This was a helpless endeavor. The whole thing was a confused conglomeration of shrill female laughter, coy screams and unrecognizable college songs, broken occasionally by choruses of girlish "ohs!" I came to the conclusion that *omnes* was the principal character in Act I.

* * * * * * * * *

The above stars represent the 55 seconds in which Pencil and I slid out to the box-office, changed our pews and slid in again to find (thank goodness!) two bald heads in front of us and the veil of the temple rent atwain once more, and Act II. of The Professor in progress. Here I saw the people of the play for the first time.



Harry Lacy, pretty man, as Henry Marston was the first object to attract my wondering attention. By reference to the cl aste little tract, before alluded t., I discovered that Harry was trying to discover his long lost sister. This was interesting. Harry looked for her all through that act in the flies, where his gaze was riv eted on the busy flymen who were setting the next scene. This wasn't "fly" of Harry, was it, as the long-lost dallied around him, from preference, all through the act? Daisy was her name, and that may account for the "daisy" that the æsthetic Harry sported on the lapel of his Nicoll the Tailor coat. Daisy seemed to be a very sensible young person. At any rate, she told the Gospel-truth when she looked up into the chalk-faced Harry's fly-gazing eyes, and murmured: "I never saw anyone like you." I never saw anyone like him, either.

Professor Gillette is a remarkable actor—in stature. He overshadows everybody else. He fills the stage from top to bottom. (Bunnell's giants had better look out for their laurels. Bunnell is always looking out for tall talent.) This was noticeable on several occasions. I wondered when three or four of the "fine opportunities" were struggling for his possession, what the captor would do with the bone of contention. After considerable speculation I naturally gave it up. The act finished and a sigh of relief was heard, when Daisy

ingeniously overcame the barrier between the Professor and herself, and with Arcadian simplicity said: "Come and I'll show you some beautiful rocks." The veil of the temple came into view once more.

* * * * * * * * *

Where did the Marionette come from who is worked as Gustavus? He figures on the programme as C. W. Butler, but perhaps that is the name of the manufacturer. This machine comedian may be one of Nelse Waldron's mechanical contrivances. It is an excellent invention, and although its movements are a little jerky and its automatic voice a trifle squeaky, the wires by which it is manipulated defy detection. A judicious application of oil will remove the few noticeable defects.

P. S. I liked old Brown, the heavy papa who gets disliked and knocked down, too, simply because he insists on taking his adopted daughter to a comfortable home, instead of leaving her to get malarial fever out of doors among the mountains. He's a lusty chap, and it was strange to me why he didn't strike back when somebody felled him with an imitation blow, to the accompaniment of the prompter's "slap" in the wings. He was passive though, and laid perfectly still while the audience applauded the light weight who brought him to his level. Old Brown ought to be clever at this sort of Tilton'.

* * * * * * * * *

Another fifty-five seconds passed and we see the rocks of Act III. "A musical rivulet, admirably arranged, gurgles its way among the crags" is the way the little Madison Sq-vare tract describes it. Here

the college youths and their songs come to a head once more. These college boys are remarkable specimens of the American student, and so are the seminary damsels, who are their constant companions throughout the piece.

The long and short of it, or rather The Professor, comes on with his Daisy who finally leaves him alone with the brook and a bullfrog. This is a pathetic situation. Pencil and I silently shed tears. The frog was

well played. It deserves a good situation for the season. I understand that it will be at liberty when The Professor stops short, never to go again. Enterprising managers only require a gentle hint.

* * * * * * * * *

Fifty-five more seconds—long ones this time—and Act IV begins. I don't remember much about this part of the play. Pencil woke me up from a pleasant slumber to

look at a good actor named Leslie Allen, who was telling the marionette comedian (his son in the play) that he would have "no more dilly-dallying." I dropped off again only to be disturbed a second time by a

very gushing woman, Estelle, who ejaculated in a shrill treble the witty and humorous exclamation: "O o-o-h-h, y-e-e-e-e-es!" with a remarkable compound inflection of voice.

"Shall we go?" said I to Pencil.

"O h, y-e-e-s!" he replied, and forthwith we went.

PEN.

The Florences at Home.

At 9 o'clock yesterday morning the steamship Bothnia steamed into the harbor, having on board the well-known comedians, Mr. and Mr. W. J. Florence, who have made a prolonged stay on the other side. A reporter of THE MIRROR met Mr. Florence as he was about to land, who was loaded with floral offerings, the gifts of a host of professional and other friends, who had assembled on the wharf to welcome him. Mr. Florence has changed considerably during his eleven months' European residence, having added quite an avoirdupoise to his stalwart frame, but he looks as healthy and is as genial as ever.

"Your visit was not purely a professional one?"

"No; as much for pleasure and recreation as anything else. I have had much enjoyment, and made many friends. I have not played since last Christmas."

"You traveled some on the continent?"

"Yes, I went as far as Italy, Paris and Rome, and met many Americans, and in the latter place many old-time friends greeted me. I spent some weeks here, and, despite the villainous climate, I enjoyed myself."

"I presume you met the American stars in London?"

"All of them, I believe. Barrett and McCullough saw me off on the steamer. I enjoyed their friendship greatly in England.

"You have purchased some new plays from English authors, have you not?"

"Yes—a drama called Home Again, and two farcical comedies called The Macaws and The Captain."

"What do you think of them?"

"They are bright in dialogue and full of action, and I have much confidence in their success in my own country."

"Does Mrs. Florence support you in them?"

"Of course. Don't suppose I could get along without her, do you. N. S. E." (which the reporter interpreted as "No sir-ee!")

"When will you appear?"

"I don't think until October or November, but we shall retain our old repertoire."

"Glad to get home?"

"Yes, but I will return to England with much pleasure. But America is my mainstay, and I can always rely for encouragement upon my countrymen. I shall spend a short time at Long Branch, and then return to New York and take observations in the dramatic field."

Mr. Florence was surrounded by a great number of friends, to whom the reporter gave way.

The World's Metropolis.

LONDON, July 26, 1881.

At a meeting on Saturday, the memoran dum and articles of association of the Roya Italian Opera, Covent Garden, Limited, wer filed, and ordered published. The capita stock amounts to £458,000, of which £405,-000 are to be paid to Mr. Gye's executors for the residues of the leases and certain rights pertaining to the stock in the two opera houses. The sum of £45,000 will be left for capital and working expenses. The company has retained Mr. Mapleson for ten years to look after the American business of the company.

Sims Reeves has engaged Mme. Valleria to support him in his farewell tour of the provinces, provided he is well enough to undertake it. He will give two concerts a week, and operatic performances of Lucia will be given in Manchester, Birmingham, Glasgow and Liverpool. Mr. Reeves has been ailing for some time, and here in London we have been accustomed to his "farewells," minus Sims Reeves.

Herr Richter and troupe will arrive in England in October, and give two Autum concerts at St. James Hall, previous to his provincial tour. At Drury Lane next Ma he will give a season of opera, and already many subscriptions have been received. Considering that many months will elaps e before this event, the confidence in the suc cess of the company is quite surprising. Two performances a week will be given during six weeks in May and June, the principal operas being Tristan und Isolde, Die Meistersinger, and Fidelio.

Carl Rosa has his hands full for next season, and has decided not to produce an English version of Mefistofele, but will confine himself to his old success, The Flying Dutchman, and perhaps I Promessi Sposi, The Cadi, Pauline, and the new opera of The Veiled Prophet, the principal female character being taken by Mme. Valleria. He begins his provincial tour August 1.

The singing birds are about to flap their wings, and soar to distant parts. Nilsson goes to Paris, Patti to Aix les Bains, Marie Rose to Paris, Valleria to Yorkshire, Trebelli to Scandanavia, Belocca to Canterets, Campanini to the Italian lakes, and Mme. Senbrich to Germany. Madame Albani alone remains in England.

The season at Her Majesty's Theatre came to an unceremonous conclusion on Saturday night, and has been very disastrous. Between thirty and forty performances only were given, and although a dozen operas were mounted, but two or three—Carmen, Faust and Mefistofele—seemed to gain public attention. The disasters are mainly attributed to lack of managerial ability and hasty preparation. Although Mr. Mapleson was detained in the United States, he sent over a prospectus, but the contents were purely visionary. His prospectus contained a list of artists he would have liked to have had—rather than those he led us to believe he did possess. In fact, it is generally thought he had signed with none but the American artists. Mme. Gerster, Mme. Trebelli, Miss Van Zandt, Signor Fancelli, Signor Faccio and others were announced, but some of these artists denied that Mr. Mapleson had made any arrangement with them. When Mr. Mapleson arrived in London he found everything in a chaotic state. Mme. Nilsson absolutely refused to sing, nor would she until Mapleson went over to Paris for her. Mme. Trebelli went over to the other house, and her secession was a great loss to Mapleson. The major portion of the season was carried on by Ilma di Murski, Mlle. Belocca and Mlle. Lehman, with only three performances a week. The business was only brought up to a moderately paying one by the arrival of Minnie Hauck, in Carmen, and when Campanini arrived Mefistofele was produced, and here only the special interest was taken by opera-goers. These, however, were produced at too late a day, and Mr. Mapleson reduced his prices, and in two weeks the doors were closed. Thus ends the record of a profitless season.

The Royal Italian Opera closed at Covent Garden on the 23d, after a season of some seventy nights, during which time about thirty-five operas were produced. The Patti nights have been uniformly well attended, but she is an artist who can select her own operas, choose her own people, fix her own dates, regulate her own prices, and do exactly as she pleases, and draw crowds. She is the lyric pet, and despite her peculiarities will always be a favorite.

The torrid weather is having its effect upon our theatres, and they are gradually succumbing. The coming season looks quite auspicious, and we have been promised many American novelties.

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OPINIONS OF THE LONDON PRESS:

As Rosa Dartle, at the Olympic Theatre, London.

[The Times, October 11, 1869.]

The part of Rosa Dartle is sustained with great force by Miss Fanny Addison. The hiss which arose in the gallery on Saturday when this young lady poured the torrent of abuse on her gentle rival was no hostile criticism of the actress, but expressed a dislike of the patrician spirit of invective so strongly displayed.

[Daily News, October 11.]

Miss Fanny Addison flung herself heart and soul into the repulsive character of Rosa Dartle. In the scene with Em'ly, indeed, she acted with such intensity as to elicit the disapprobation of some worthy folk, shocked at her unwomanly cruelty, and forgetful of the fact that she was acting only.

[Daily Telegraph, October 11.]

The vindictiveness of Rosa Dartle is powerfully illustrated by Miss Fanny Addison.

[Morning Post, October 11.]

A distinguished success was achieved by Miss Fanny Addison as Rosa Dartle, representing the impulsiveness of the part with a degree of force which was almost too realistic. In the rendering of this character Mr. Halliday has carefully preserved the language given to it by Mr. Dickens.

As Josephine, at the Queen's Theatre

[Morning Advertiser, October 25.]

Miss Fanny Addison, too, has made her mark. No success could be more complete than hers and no applause more deserved.

As Martha Trapbolse, at Drury Lane Theatre.

[The Times, October 4.]

Miss Fanny Addison was also one of the good impressions of the night in her very striking and artistic rendering of Martha Trapbolse. The cold, pallid, withered look of this unhappy maiden she united very admirably to the calm and resolute will which renders Martha as much the guardian as she is the victim of her wretched father.

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M. B. LEAVITT, - - Proprietor

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AT

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Only a Farmer's Daughter

Will please meet for rehearsal on the stage of Haverly's Fifth Avenue Theatre, New York, on MONDAY AFTERNOON, AUGUST 15, at two o'clock.

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Will please meet for rehearsal on the stage of the Union Square Theatre, New York, on TUESDAY AFTERNOON, AUG 16, at two o'clock

C. J WHITNEY,
per JOE. J LEVY

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will please assemble on the stage of the Park Theatre (New York), WEDNESDAY, AUGUST 10, at 11 A. M sharp.

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The ladies and gentlemen engaged for

THE GALLEY SLAVE

company will please report at Rehearsal at the Windsor Theatre, and those of the

MY GERALDINE

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MR. PAULDING will begin his annual tour on Monday evening, September 19, 1881, supported by the following ladies and gentlemen:

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MR. L. F. RAND, MR. M. L. LEFFINGWELL,
MR. WM. SPENCER, MR. JOHN F. LEGEZ,
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